

THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | JULY 24 - 30, 2013 | VOL. 47, NO. 43 | FREE



THE R S



OH!

**GUARDIAN ILLUSTRATION
BY JOHN HERSEY**

Jewish Film Fest docs hit hard **P34**

Activists demand racial profiling reforms P16

Jello Biafra still making inflammatory punk **P22**



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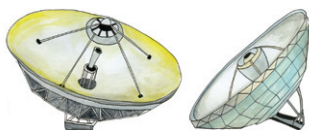


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BUENO SHAKESPEARE

There are two kinds of films based on Shakespeare: the literal adaptation, sometimes with a creatively-adjusted setting or tone (2011's *Coriolanus* being one recent example); and the more subtle variety, in which a Bard-scripted plot guides a narrative that is otherwise in no way Elizabethan (1991's *My Own Private Idaho* or 1999's *Ten Things I Hate About You*, for instance). Argentina's Matías Piñeiro takes on *Twelfth Night* with his new *Viola*, which makes its local debut July 25-28 at Yerba Buena Center for the Arts (www.ybca.org) and shifts all the story's familiar elements (comedy, romance, mistaken identity) to contemporary Buenos Aires. Whether it'll top the same-inspired 2006 *She's the Man* (starring wayward teen dream Amanda Bynes) is up to the viewer to decide, although the buzz is pretty loud.



HACKING YOUR FACE

Google Glasses were found to be susceptible to hacking via "nasty QR codes," Daily Tech reported this past week. Hacker Marc Rogers published his discovery that the wearable computers could be tricked when snapping a photo of a malicious QR code, which could force the device to connect to a wifi access point controlled by the attacker. Google corrected the problem shortly after it was revealed, according to the report.

POLITICAL ALERTS

WEDNESDAY 24

MILK CLUB DINNER & GAYLA
Roccapulco Supper Club, 3140 Mission, SF. <http://milkdinner2013.eventbrite.com>. 7-10pm, \$40 and up. Join the Harvey Milk LGBT Democratic Club in celebrating 37 years of queer progressive leadership. Featuring U.S. Army Lieutenant **Dan Choi**, staunch advocate for the successful repeal of the U.S. military's "Don't Ask, Don't Tell" policy affecting LGBT service members, as keynote speaker. Milk Club honorees include whistleblower Bradley Manning, queer activist group ACT UP, the San Francisco Gay Men's Chorus and others.

THURSDAY 25

FORUM: THE WORST INTERNATIONAL TRADE DEAL YOU'VE NEVER HEARD OF
First Unitarian Universalist Society of San Francisco, 1187 Franklin, SF. 7-9pm, free. You may or may not have heard of the Trans-Pacific Partnership, a multinational "free-trade" agreement that's being hashed out largely behind closed doors. Why should you care? Here's a hint: It's being orchestrated by the likes of Chevron, Halliburton, Walmart, and major financial firms among others. Join experts in globalization and learn about international resistance to this shady trade deal.

SATURDAY 27

PARTY WITH MEIKLEJOHN CIVIL LIBERTIES INSTITUTE
1715 Francisco St., Berk. (510) 848-0599. 1:30-4pm, donation requested. This benefit gathering for a unique think tank on human rights will include a special treat: Oakland attorney Walter Riley will deliver a talk on "getting the Oakland Police Department to obey the law." And just in case you require more discussion on our eroding civil liberties to make your hair stand up, there will also be discussion about how drones violate the California Constitution.

TUESDAY 30

TEACH-IN: IMMIGRATION AND LABOR
ILWU Local 34 union hall, 801 2nd St., SF. (415) 362-8852, <http://www.ilclaa.org>. 7-9pm, free. Join the International Longshore and Workers Union for this Laborfest event, offering a concise history of labor and immigration in California. The history of the Bracero Program is key to understanding the current Congressional debate about immigration reform. Featuring members of the Association of Braceros of Northern California. Al Rojas, a labor organizer and with Labor Council For Latin America Advancement, LCLAA, of Sacramento, will discuss the continuing struggle of California Braceros for justice and the connection of the struggle for immigrant rights.



BALKAN BELLYDANCE

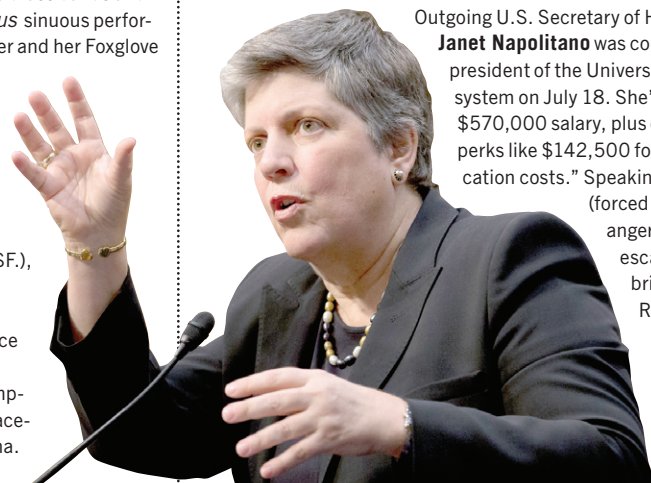
The monthly **Kafana Balkan** party has long been one of our favorites -- nothing beats the gypsy-inspired whirling and stomping of traditional Balkan music in a club setting, full of participants eager to transcend the normal four-four beats of other, more normal clubs. When resident DJ Zeljko married gorgeous bellydancer Jill Parker, things leapt to the next level: now you get a raucous night of live brass bands and Balkan beats *plus* sinuous performances by Parker and her Foxglove Sweethearts troupe. Sat/27 will see another Kafana Balkan installment (9pm, \$15. Rickshaw Stop, 155 Fell, SF.), with the Fanfare Zambaleta band live, a "bellydance blowout," and a room full of stomping fans. www.facebook.com/kafana.balkan

THE TIME IS HIGH

Brian Eno announced last week that he'll be designing ambient sound and light art installations for the new **Long Now Salon** at Fort Mason -- a venue that will be "equal parts library, bar, museum, and café." (He's been on the Long Now Foundation Board of Directors since it was founded in 1996 and has contributed to its "The 10,000 Year Clock" project.) This will be the first sound and light installation of its kind that Eno has created in US. To contribute to the nonprofit cultural foundation's public salon, visit longnow.org/salon.



NEW UC PRESIDENT IS HOMELAND SECURITY CHIEF



Outgoing U.S. Secretary of Homeland Security **Janet Napolitano** was confirmed as the next president of the University of California system on July 18. She'll earn a whopping \$570,000 salary, plus other ridiculous perks like \$142,500 for "one-time relocation costs." Speaking of relocation (forced that is), protesters angered by DHS' role in escalating deportations briefly shut down the Regents meeting at UCSF Mission Bay, before a handful were escorted out by campus police. AP PHOTO BY J. SCOTT APPLEWHITE

CYRUS IS COMING

For a brief month and a half beginning on August 9, one of the iconic documents of human rights will be on display at the Asian Art Museum. The **Cyrus Cylinder** is a gorgeously inscribed object dating from 539 BCE -- that's more than 2,500 years ago -- when Persian king Cyrus the Great captured Babylon. The Akkadian cuneiform script has been interpreted to declare freedom of religion and freedom from forced labor for much of newly conquered people; it also offers a return to homeland for many of those displaced by Babylonian conflicts. This will be the first time the Cylinder can be seen in the United States. www.asianart.org





**AIDS
WALK**

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July 20, 2014

Moving Forward to Create an HIV-Free Generation

Thank you to the thousands of men, women, and children; corporate sponsors; employee teams; and volunteers who helped raise more than \$2.5 million in last Sunday's AIDS Walk San Francisco and more than \$80 million to date to support the Bay Area's fight against HIV/AIDS. We also thank the San Francisco AIDS Foundation for its many years of stewardship of the Walk.

Project Inform is committed to the following four principles that will guide AIDS Walk San Francisco in 2014 and beyond as the organization assumes leadership of this vital event.

- **A multi-agency fundraising event.** The Walk is organized on behalf of dozens of Bay Area HIV/AIDS service providers. The grants program, which has provided essential support for those agencies for many years, will be restored.
- **Empowering many voices.** The Walk will continue to reflect the full diversity of communities, services and voices necessary to ending the epidemic.
- **Cost efficiency.** The Walk's cost effectiveness will be improved by expanding and reinvigorating the public's participation, increasing income, and closely managing expenses.
- **Solidarity.** The Walk will be led by hundreds of HIV-positive people and Bay Area youth, joining together to achieve today's very real opportunity to create the first HIV-free generation in over three decades.

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Special lecture presented by the Free University of SF

The Free University provides classes on fascinating subjects by fascinating people, free of charge, to Bay Area residents. Julie Napolin moderates this discussion on the Sirens section of Horkheimer and Adorno's *The Dialectic of Enlightenment*, as well as Kafka's short parable "The Silence of the Sirens," and Barthes' short essay "The Grain of the Voice." Themes will include feminism, gender and sexuality, the culture industry, and more. This discussion presumes no prior knowledge, however readings are available – zipped and free to download – via the event page on Facebook.

Sunday, July 28 from 1 - 4pm @ Viracocha, 998 Valencia, SF
facebook.com/events/1390143844537393

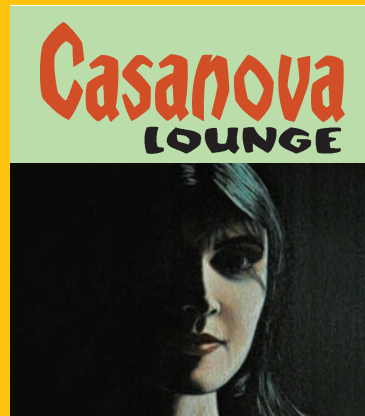


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Why democracy matters

EDITORIAL There's a troubling anti-democratic trend taking place in this country, one that's been recently reflected everywhere from the US Supreme Court's decision to strike down key provisions of the landmark Voting Rights Act to City College of San Francisco losing its accreditation and being placed under state control.

Maybe you've only been passively following the City College story, either because it doesn't seem to directly affect you or simply because of mid-summer distractions, but here's why you should care: power has been unilaterally stripped from the Board of Trustees, the people we elect to carry out our will, spend our money (including the parcel tax for CCSF that local voters overwhelmingly approved just last year), and strike the right balance between training students for jobs and universities and offering more community-based programming.

That can be a difficult balance to strike in San Francisco, with its multitude of interests and needs, and we can legitimately criticize how decisions are made or not made by this often dysfunctional board (as we've repeatedly done in these pages over the years). Democracy isn't always the cleanest or most effective way to govern, but we as a country long ago decided that it's an important experiment worth trying, and that it beats more autocratic alternatives.

But Mayor Ed Lee has been all too eager to give up on that experiment when it comes to City

College, as he's made clear in repeated public statements since the decision. Asked about the issue during the July 9 Board of Supervisors meeting, including the loss of local control over vital public assets and meeting halls, Lee once again praised the move "to save City College through a state intervention."

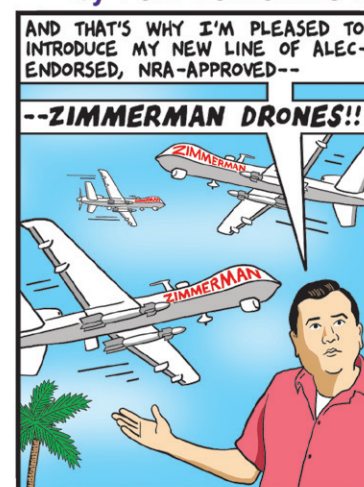
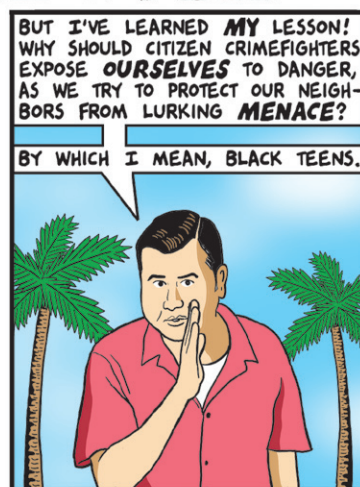
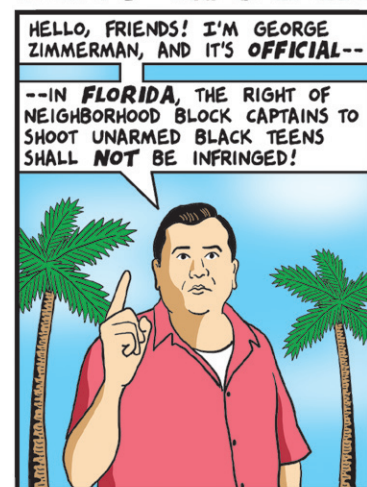
Maybe that's not a surprising position coming from a career bureaucrat who was appointed mayor with the support of powerful economic interests, but it should trouble those of us who haven't yet given up on democracy, which is the stuff that happens between elections even more than casting ballots every couple years.

It's about process and protests, coalitions and consensus-building, trial and error. As strange as it may seem to some, the Egyptian military's recent removal of President Mohamed Morsi, whose unilateral dismantling of democratic mechanisms

prompted widespread protests, was essentially a democratic act (albeit an imperfect choice between untenable options). That's because that unilateral action was driven by popular will and accompanied by strong assurances to rapidly restore democratic institutions and leadership — something that has not yet happened in relation to City College.

Detroit has long been one of the most

THIS MODERN WORLD



troubled big cities in the US, thanks to this country's evaporating industrial sector and other factors. But when Michigan Gov. Rick Snyder implemented a state takeover of the city in March, fully half of the state's African-American population was denied democratic representation. And since then, Snyder and other Republican leaders have magically found the funds that could and should have been offered in the first place to bail this city out. Instead, they've begun packing up Detroit for the capitalist speculators.

If we aren't vigilant, financially troubled California cities such as Vallejo and Stockton could be next on the urban auction block, and that list could grow from there given the ability of coordinated capitalists to withdraw investments and cripple any jurisdiction that opposes their interests (as writer Naomi Klein compellingly showed in her 2007 book *The Shock Doctrine: The Rise of Disaster Capitalism*).

CCSF PROTESTERS FIGHT FOR DEMOCRACY.

SF EXAMINER PHOTO BY CAMILA BERNAL



wrote the ruling that the racial discrimination guarded against in the Voting Rights Act no longer existed, despite aggressive current efforts by Republicans to disenfranchise African American, Hispanic, and poor voters through disingenuous voter fraud laws, scrubbing voter rolls, and other mechanisms.

It was Thomas Jefferson, the greatest advocate for democracy among our founding fathers, who said, "The price of liberty is eternal vigilance." In other words, we lose our liberty a chunk at a time if we don't resist those who would trade democracy for efficiency (or in the parlance of Mayor Lee, "getting things done").

So the loss of local control over City College is something that should not stand, and we should all be putting pressure on Lee and other locally elected representatives to demand a clear plan for when and how this important institution will be returned to local democratic control. If the Egyptian military can do it, clearly state education officials can as well. **SFBG**

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one patient
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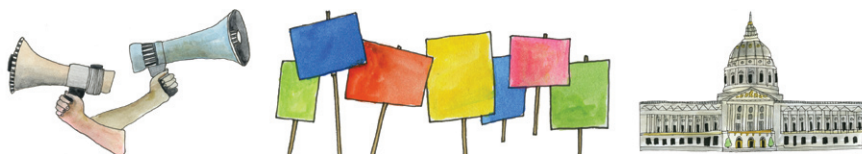


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% NEW DIRECTOR TRIGGERS A BRAIN DRAIN AT SFDPH

The San Francisco Department of Public Health has seen an exodus of top officials over the 18 months since Barbara Garcia took the reins from longtime chief Mitch Katz, the most recent being Environmental Health Director Dr. Rajiv Bhatia, who was placed on administrative leave last month pending an investigation into unspecified concerns.

Bhatia has been a hero to many progressive San Franciscans and public health professionals for his innovative work supporting expanded worker protections, regulation of cannabis dispensaries and restaurants, environmental justice initiatives, and other work that has landed him in the pages of the Guardian many, many times.

"The poorest Americans are about two times as likely to die. People in low-wage jobs have less access to health care ... food, shelter, clothing, and transit," Bhatia testified during the 2002 Board of Supervisors hearing that led to the creation of a city minimum wage.

Neither Bhatia nor the department would comment on his leave, although sources tell us that he has not been informed of the charges against him (which an item in the Chronicle last month suggested was a possible conflict of interest issue relating to his regulation of restaurants) and that Garcia has clashed with many top officials in the department since taking over.

Among those who have left the department are Dr. Susan Fernyak, Director of Communicable Disease Prevention and Control; Dr. Masae Kawamura, Director of TB Control; Dr. Grant Colfax, Director of HIV Prevention; Elizabeth Jacobi,



@ NEW GUARDIAN LEADERSHIP WANTS YOUR INPUT

San Francisco Print Media Company last week named Marke Bieschke as publisher and Steven T. Jones as editor of the San Francisco Bay Guardian, elevating two longtime Guardianistas into the top spots, guaranteeing them editorial autonomy, and letting them work with the community to chart its future.

As a first step in that process, the Guardian will hold a public forum on July 31 from 6-8pm in the LGBT Center, 1800 Market Street, to solicit input and discuss the Guardian's unique role in the Bay Area's political and journalistic landscape. Helping to coordinate the forum is Guardian writer Rebecca Bowe, who has accepted the position of news editor. The forum and subsequent discussions will form the basis for a strategic plan that will help guide the Guardian into a new era.

The newspaper's future was uncertain a month ago following the abrupt departure of longtime Guardian Editor-Publisher Tim Redmond in a dispute with the owners over layoffs and the Guardian's autonomy. The company's Vice President of Editorial Operations Stephen Buel, who is also editor of the San Francisco Examiner, was named interim Guardian publisher and Bieschke its interim editor.

Heeding concerns in the community about whether the Guardian would remain an independent, progressive voice in San Francisco, Bieschke and Jones negotiated terms with SF

Print Media Company CEO Todd Vogt that guarantee them full editorial control, the addition of three new advertising sales positions and another staff writer, and guaranteed minimum staffing levels during a rebuilding period.

Bieschke and Jones, who are in their early 40s and have been with the Guardian for around 10 years each, say they are excited for the opportunity to work collaboratively with Guardian staff and its community to rejuvenate the paper, attract new readers, and achieve economic sustainability.

"Losing Tim's leadership was hard on all of us at the Guardian, and we struggled with what to do next. But ultimately, the Guardian plays such an important role in San Francisco — particularly now, at a pivotal moment for this gentrifying city and its progressive movement — that we wanted to find a way to keep that voice alive, maintain our credibility, and reach out to a new generation of Bay Area residents," Jones said.

The San Francisco Bay Guardian was founded in 1966 by Jean Dibble and Bruce B. Brugmann, who continues to blog and serve as editor-at-large for the Guardian. The couple retired from regular duties when the financially troubled paper was sold to Canadian investors headed by Vogt in the spring of 2012, a deal engineered by Redmond, whose writing is always welcome in the pages of the Guardian as he pursues a new media venture.

"I'm stoked to bring a different energy and

openness to innovation to the Guardian, while respecting our legacy and strengthening our bonds with the progressive, alternative community," Bieschke said. "Obviously, Steve Jones and I stand on the shoulders of giants, and we're so grateful to our Guardian family, past and present, for blazing a trail for world class progressive journalism, arts and culture coverage, and community-building in the Bay Area. In that spirit, I'm eager to reconnect with our readers and partner with them to amplify the Guardian voice and continue to change the Bay Area for the better."

Vogt said he's excited by the prospects of new generation of Guardian leadership: "I'm happy about this. I think it's appropriate that two recognized leaders in the progressive community are in charge of the Guardian and I look forward to seeing what they do with it."

Years of cutbacks have distilled the Guardian newsroom down to just a few excellent journalists, but all say they're excited for the chance to rejuvenate the paper, build its readership and revenues, and work more closely with the community.

"We all hope you'll help us to guard San Francisco's values, appreciating all of its best cultural, artistic, and culinary offerings in the process," Jones said. "We love the San Francisco Bay Area, in all its messy urban glory, and we think it's worth fighting for." **SFBG**

Director of Human Resources; Tangerine Brigham, Director of Healthy San Francisco; Mark Trotz, Director of Housing and Urban Health; and Dr. Erica Pan, Director of Emergency Preparedness.

"SFDPH has a national and worldwide reputation for innovative solutions to traditional public health problems. As a citizen of this city, I'm concerned that the current leadership is fostering an environment that is driving out and stifling that innovation to the detriment of all of us. A number of staff people have told me they have been instructed not to stretch themselves to innovate, to do only what their job description says and no more," said the source, who

works for a nonprofit that partners with the department.

Asked to comment on the exodus and her role in it, Garcia issued the following statement in response to questions from the Guardian: "Three staff that reported to me directly were recruited and provided promotions in the Los Angeles Department of Health Services. I'm very proud of these staff who are now involved with Health Care Reform efforts for the Los Angeles area. Several other staff that reported to our Public Health Division left for positions that were closer to home and the majority of these departures were promotions. All staff left in good standing with the San Francisco

Department of Public Health."

Meanwhile, 93 "members of the public health, social and environmental justice, foundation and education communities" wrote a signed letter to Mayor Ed Lee on July 10 on behalf of Dr. Bhatia, highlighting his work and appealing for a just resolution to the situation.

"Many across the nation have been grappling with how to improve the social and environmental conditions that are the cause of poor health and health inequities. Under Dr. Bhatia's leadership, the San Francisco Department of Public Health Environmental Health Section has found practical ways — using research, policy, regulation, and cross-sector collaboration — to

produce measurable improvements to environmental and social conditions throughout San Francisco's diverse communities," they wrote.

While writing that they "have no knowledge or commentary on the details of the leave or investigations, they went on to note the initiative that Bhatia has shown in going beyond his prescribed duties to work with various San Francisco constituencies to support equitable solutions to this city's problems: "He takes his responsibilities as a public servant seriously, working well beyond required hours, and he is committed to improving the life-chances of socially, economically, and politically marginalized communities." (**Steven T. Jones**)



*The Bay Guardian invites you
to a community forum on*

The Future of Journalism in San Francisco

JOIN US for a community forum on the future of San Francisco's venerable alternative newsweekly, the San Francisco Bay Guardian.

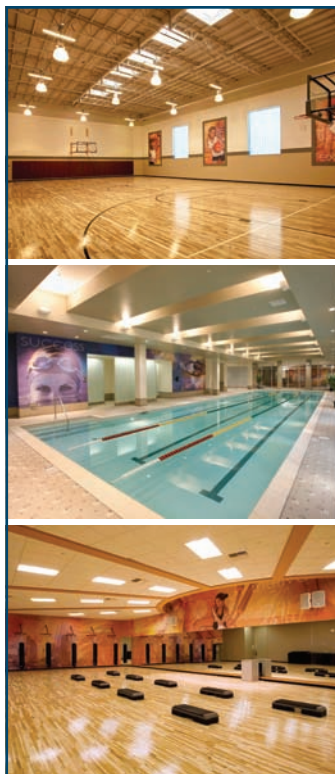
Nearly a month after longtime editor-publisher Tim Redmond left the newspaper after 31 years, Guardian staff members have reached an agreement with our parent company ensuring full editorial autonomy and control, with Marke Bieschke stepping into the role of publisher and Steven T. Jones becoming editor. At this forum, we will seek community input, engage in dialogue with our readers, and discuss the Bay Guardian's important role in the Bay Area media and political landscape as we work to rejuvenate the newspaper and reach a new generation of readers.



WEDNESDAY, JULY 31

LGBT Center, 1800 Market Street, SF • 6-8pm, Free

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NEWS

THE WORKERS WHO SELL BEERS AND HAWK SODAS AT GIANTS GAMES WANT A NEW CONTRACT. GUARDIAN PHOTOS BY CAMILA BERNAL



Striking Out

Stadium concession workers — without a contract since 2010, denied tip jars, some paid less than minimum wage — aren't sharing in the Giants' success and rising prices

BY GEORGE MCINTIRE
news@sfbg.com

NEWS Today marks 1,575 days since concession workers at AT&T Park have had a raise, during which time the San Francisco Giants have been fabulously successful, both on and off the playing field.

The 750 workers represented by UNITE-HERE Local 2 are currently involved in frustrating and fruitless negotiations with their employer, Centerplate, a South Carolina-based food service company contracted by the Giants to sell beer, garlic fries, and other overpriced consumables at games.

The Giants and its front office seem fairly unconcerned about the plight of workers who proudly don the team's logo and pad its revenues. Not a single concession worker that we interviewed for this article said that they work for Centerplate — each of them said that they work for the Giants.

Since the last contract expired in March 2010, the Giants have won two World Series championships, raised the average ticket price by 20 percent, and have seen the value of the team shoot up by \$223 million. The only thing that hasn't improved are the wages of the concession workers.

Cashiers currently make \$16.40 per hour, in-seat runners make \$13.40, and some entry-level work-

ers make just \$10.45, which is actually less the city's minimum wage. That's only legal because those workers were under contract for \$10.45 per hour when the wage increased to \$10.55 at the beginning of this year. And Centerplate won't even let Giants workers have a tip jar to augment their substandard wages.

**"THIS DISPUTE
IS BETWEEN
CENTERPLATE
AND LOCAL 2,
NOT THE GIANTS."**

GIANTS PUBLIC STATEMENT

Local 2 reports that revenue from concessions is divided up in a 55-45 split between the team and Centerplate (the Giants PR office disputes this number, but it won't divulge the actual split). So when a fan spends \$17 for a hot dog and 16oz beer, Centerplate and its workers get \$7.65 and the Giants get \$9.35, all of it pure profit. And the Giants executives even set the concession prices, not Centerplate.

But the team says the plight of these workers isn't its problem. "We continue to urge both parties to get back to the bargaining table and to have productive discussions so the matter can be resolved as quickly as possible. This dispute is between Centerplate and Local 2, not the Giants," is the team's public position on the issue.

The Giants communications office responded with this stance to every question the Guardian asked about the issues involved: What have you done to "urge" Centerplate to settle the contract? Couldn't the Giants force a settlement if it really wanted to? Why haven't concessions workers shared in the team's success and rising revenues? How can you claim to support the community if you can't even ensure the people who work in your stadium are paid minimum wage?

The Giants had nothing to say about a petition signed by 600 of the workers urging the team and Centerplate to agree to a deal, instituting a company-wide no-comment policy on the standoff with concession workers.

"It would be nice if they would come in and talk—not be a mediator, but to know what we're asking for and say why they're not providing it or why they feel they shouldn't provide certain information," Billie Feliciano, who has

worked as a Giants cashier for more than 30 years, told us. "They could talk to the president of the union on that if they wanted to. You know, we're not asking you to tell us how you spend your money. We just want to know how much control you have of this situation."

Feliciano and her fellow workers just want the Giants to be team players.

WHO'S IN CONTROL?

Contrary to what the Giants may say, there is one pressing issue—job security for the workers—that is nearly impossible for the workers and Centerplate to resolve. Every worker interviewed for this story has explicitly said that job security is their most important goal.

Even Centerplate says only the Giants can offer job security to concession workers. If Centerplate goes out of business or loses its contract, the concession workers will likely lose their jobs, which is why they're advocating for a successorship clause that would guarantee their employment in that scenario.

When The Guardian inquired with the Giants office about the issue, its spokesperson once again responded, "This is an issue between the workers and Centerplate, not the Giants."

But with the Giants controlling who runs its concession and how much they charge the fans, is Centerplate just an easy scapegoat for squeezing more profits from workers? Because on the subject of health benefits and wages, the two camps are separated by a wide chasm.

In order to qualify for health-care, the workers need to work at least 10 games in a month (they're eligible for health insurance only from June 1 through December 1) to have coverage a month later, which means that the health and well-being of the 750 workers hinges on Major League Baseball's scheduler.

Workers almost got denied coverage for August because June only had nine games, but they ended up qualifying because they worked a private event at AT&T Park for the biotechnology firm Genentech.

Yet Centerplate wants to raise the number of qualifying games to 12, while Local 2 wants to keep it at 10 and grant healthcare coverage to workers who work every game in months with less than 10 games.

On wages, Centerplate has offered 25-cent increase in hourly pay, no retro raises for the years worked under the expired contract, and a \$500 bonus. Though Local 2 has not put out an exact number on

their wage demands, its spokesperson says Centerplate's wage offers are beyond unacceptable; they're insulting.

Centerplate's main message in this quarrel is its insistence that the concessions workers are among the highest paid in the nation and that they accrue more benefits than most part-time workers. But the workers say that claim is misleading given the high cost of living in the Bay Area.

"If we were living in Dallas, Texas, I'd say yeah, we're probably overpaid. But we're not," Anthony Wendelburger, who has been a cook for three years, told us.

The Bay Area is among the most expensive metropolitan areas in the nation. Last month, the business consultant Kiplinger published a list of the top 10 most expensive cities in the U.S. San Francisco was third behind Honolulu and New York, with nearby San Jose in fourth and Oakland eighth.

The average concessions worker makes around \$11,000 in a year while some make upwards of \$13,000 during the regular season. Based on differences in the cost of living, we calculate (using www.bankrate.com) that \$11,000 translates to \$7,760 if they served food and drinks for the Seattle Mariners, \$7,880 for the Chicago Cubs or White Sox, and \$6,530 for the Atlanta Braves.

THE OLD BALLGAME

At the Giants-Padres game on June 18, a Tuesday, several hundred protesters gathered at a rally to show support for the Giants concession workers. Most were affiliated with Local 2, but a few off-duty concession workers came to join the demonstration.

They implored the fans—most whom seemed to be just learning about the dispute—to abstain from purchasing any concession stand products. The rally started an hour before game time engulfed fans waiting in line with chants of "No justice, no garlic fries!" and "Ain't no protest like an union protest because an union protest don't stop!"

Inside the stadium, 44 protesters (all of whom had purchased tickets) staged a sit-in in front the garlic fries stand situated behind sections 122 and 123. Their numbers withered as the game progressed and by the fourth inning, the area in front of the stand was cleared and business resumed, with 10 protesters arrested for refusing to disperse.

CONTINUES ON PAGE 14 >>

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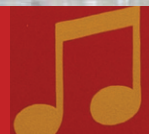
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That protest followed a more significant action on May 25, when all of the 750 workers staged a one day strike, authorized by a 500-16 vote by workers. For that game, Centerplate employed volunteer workers who only got paid in tips. Yes, the scabs got the tips that the regular workers are being denied.

Food and drink service during that game was significantly slower than normal, as even the Giants acknowledged. There were reports of fans standing up to 40 minutes in line for a beer, which is usually more than two innings, an amount of playing time that few true baseball fans would ever give up for a beer run.

Critics—including several passerby fans who were loudly expressing their disdain for the demonstrators at the Giants-Padres game—say the workers should be content with what they have, perhaps assuming the workers were getting more from that \$10 beer than they really are.

When Pearl Jones started working concessions at Giants games 22 years ago, hot dogs were \$3. Today they sell for twice that amount at the stand that Jones now manages.

We met Jones at the Local 2 building in the Tenderloin. She lives in Daly City, survives on unemployment during the off-season, and has no other source for health insurance. With nervous laughter, Jones told us she “prays to God during [the off season] that I don’t get sick.”

Wendelburger, who has to commute almost two hours each way to the ball park, works as a bartender during the off-season, although he can only get three days a week. When asked about health insurance during the off-season, this husband and father of two says, “Unless I’m going to die, I’m not going to see a doctor.”

But Jones says that as important as improved wages and health-care benefits are to her and other employees, they really fear losing their jobs: “Our job security is the main issue that we’re pushing for right now.”

One issue that seems telling of the way Centerplate and the Giants are treating concession workers is on the issue of tips. The workers are currently not allowed a tip jar or a tip line on credit card receipts, a standard feature of food service, par-

ticularly here in the Bay Area, where even butchers and bakers have tip jars.

Ramirez says she’s utterly baffled by Centerplate’s stubbornness on the issue. “A tip line is something that doesn’t cost management anything and requires a small change in the computer system and is something the customers are actually demanding. We have a great experience with our fans and customers and they want to share their gratitude and they can’t,” she told us.

of not operating in good faith, something they both hope will change when negotiations resume on July 29.

Centerplate says it wants to give the workers a contract, but blames the deadlocked negotiations on Local 2 head Mike Casey, who also serves as the elected president of the San Francisco Labor Council.

“Unfortunately, Local 2 and its leader Mike Casey have not responded to our economic proposal. Our employees, and Local 2 members, remain without a contract, raise, bonus, and health security all because of Casey’s failures,” Centerplate spokesperson Gina Antonini told us.

But the concession workers seem to strongly support Casey, who was on vacation and unavailable for comment. “I have tremendous faith in our Local 2 union leadership. Mike Casey is brilliant,” Patricia Ramirez, a line cook of 14 years, told us. “I think Casey and [Local 2 organizer] Alphonso Pines are leading us in the right way and I think we’re going to win because of their guidance.”

Centerplate seemed unaware of Casey’s local reputation and community support. “The entire labor community is supporting Local 2 and our message is clear: If you have to go to the games, don’t buy the food” San Francisco Labor Council Executive Director Tim Paulson told us.

Local 2’s tough, deliberate, long-term strategy is one that has paid big dividends numerous times in its history, even if it has resulted in long standoffs with management, as was been the case with hotel workers in San Francisco.

“We have seen plenty of times that they have deadlocked for a period of time, they hold out, they tend to fight as long as it takes, and they tend to win” said Ken Jacobs, chair of the UC Berkeley Labor Center.

For their part, concession workers involved in the negotiations blame Centerplate lawyer and lead negotiator George Aude and his abrasive style for the impasse and the tense relations. Several workers we talked to cited Aude’s disrespectful demeanor, with one worker calling him a “giant hothead.”

In one of the negotiations, Aude made several irate comments, which Local 2 took as a threat. They say Aude demanded of the Local 2, “If you don’t stop all these actions you’ve been doing, we’ll offer you less money.”

LONG STANDOFF

Both sides have accused the other



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We reached Aude to comment on the contract talks, he said simply “unsatisfied,” and when we asked for further details, Aude hung up and refused to answer our calls.

SUPPORTING THE TEAM

Mayor Ed Lee says he’s urging the two sides to settle the standoff and that he has offered to help, although he’s leaving it to the mediators involved. So for those keeping score, City Hall has offered help but the Giants organization has not.

Yet Lee’s half-hearted offer to help Giants workers belies his zealous efforts to promote the Giants and its brand. In February, Lee and the Giants launched a citywide anti-litter program called “The Giant Sweep,” named in honor of the Giants’ sweep of the Detroit Tigers in the 2012 World Series.

“Last year the Giants showed us that winning the World Series took a team effort that went far beyond individual heroics. It required the effort of every player, coach, manager, and support staff — not to mention the fans — to build a championship team. The same approach is needed to attack San Francisco’s litter problem. The Giant Sweep will help San Francisco remain a place where people want to live, work and visit,” the Mayor’s Office said in announcing the program.

Mayor Lee and Gavin Newsom awarded the Giants a “Key to the City” for their World Series wins. Pitcher Matt Cain was awarded a “Key” last year for his perfect game against the Houston Astros. Even disgraced slugger Barry Bonds was given a “Key” after passing Hank Aaron on the all time home run list in August 2007.

“You know, we usually give keys to individual dignitaries who have accomplished great things, whether it was the president of Ireland, or Tony Bennett, or even a Matt Cain on his wonderful perfect game in San Francisco,” Lee said during last year’s celebration. “We normally celebrate those individual accomplishments, but today, we’re gonna break with that tradition and present this key to the entire team and coaching staff, everybody involved in the Giants, the investors, their front office. Congratulations to a team that doesn’t know how to quit, never gives up, and defied the odds at every opportunity.”

Then the city spent nearly a reported quarter-million-dollars to throw its team a massive victory parade and San Franciscans went wild in celebrating the Giants, once again, as the concession workers waited to feel like part of the team.

Could Lee or other City Hall figures help solve the standoff? Other mayors have successfully intervened in situations like this before. In 2004, then-Mayor Newsom sided with the 4,300 picketing hotel workers after the hotels refused his request to end a lockout.

Less than a year before that, Newsom ran for mayor as a “business friendly centrist” who raised millions of dollars from the hotel industry and other downtown business interests. But when he saw that hotel management wasn’t being reasonable, he used the power of his office to help broker an agreement.

It would seem Lee could do the same thing if he wanted, particularly given that the Giants are currently asking the city for land and support to help grow its business.

STADIUM SPRAWL

The Giants organization is currently working on a \$1.6 billion, 27-acre development project at Pier 48, located on the opposite side of Mission Creek from AT&T Park. The gargantuan project will include 1,000 housing units, 125,000 square feet of retail, 1.7 million square feet of office space, 2,690 garage parking spaces, and more than eight acres of public space.

The project is on public land and will be subject to numerous approval processes, by both the city and the Port of San Francisco. Pier 48 and Seawall Lot 337 are some of the last valuable, easily developable sections of waterfront in San Francisco, so one might say the team is asking a lot from the community.

And of course, Mayor Lee offered unqualified, enthusiastic support for the project, telling the Chronicle, “Among my highest priorities is to make sure our home-grown companies can stay, grow, and hire right here in San Francisco, driving job growth, improving our neighborhoods, and in this case our world-class waterfront.”

But Lee, Centerplate, and the Giants seem to think that just creating jobs is enough, regardless of pay, benefits, and job security.

“The success of a Major League Baseball club is measured by more than game-winning rallies and pennant drives. Beyond the box scores, a ballclub has a unique opportunity to create partnerships to improve the quality of life in its community,” the Giants proclaim on its community page.

But for Giants workers, such sentiments have done little to improve their quality of life. **SFBG**



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BY REBECCA BOWE
rebecca@sfbg.com

After Oscar, after Trayvon...

Racial profiling is a focal point for activists, some of whom have lost loved ones, triggering calls for overdue reforms

NEWS Even before Cephus “Uncle Bobby” Johnson picked up the phone on Feb. 27, 2012, he wasn’t having an easy day. His nephew, Oscar Grant, would have celebrated his 26th birthday on that date if he had not been killed by a gunshot wound on Jan. 1, 2009.

Grant was shot by BART police officer Johannes Mehserle while lying face down on a train platform, an incident that was caught on film, prompted riots in Oakland, drew international scrutiny, and became the subject of the award-winning film *Fruitvale Station* by Oakland filmmaker Ryan Coogler.

In the years since Grant’s death, Johnson and his wife, Beatrice X, founded the Oscar Grant Foundation to develop a support network for families who’ve lost loved ones due to police violence. It was his involvement in this work that led Johnson to be contacted that day, and informed that a 17-year-old boy named Trayvon Martin had been gunned down in Florida one day earlier.

It wasn’t a police shooting but nevertheless, “We knew at this point that we had to go to Florida,” Johnson recalled. “What we’ve decided is that whenever a family experienced that, we would definitely try and get to them.”

Fast forward to July 13, almost exactly three years after violent protests erupted in Oakland following the news that Mehserle, who was charged with second degree murder, had been convicted of involuntary manslaughter instead. A new wave of demonstrations flared up as word spread that George Zimmerman, the neighborhood watch volunteer who

killed Martin, had been acquitted.

“We weren’t surprised,” Johnson, who returned to Florida last month to observe the jury selection process for Zimmerman’s trial, told the Guardian. “But it was still painful.”

The verdict in this high-profile case has brought discussions about racial profiling and unequal treatment in the criminal justice system to the forefront. Even President Barack Obama touched on the theme in comments to White House reporters on July 19, saying, “Trayvon Martin could have been me 35 years ago.”

At the national level, new findings on “implicit bias” — unconscious prejudices that research in psychology has shown can persist in individuals (including poorly trained police officers), even if they consciously reject racial stereotypes — has started to inform policy debates around racial profiling.

“Policy needs to recognize that implicit bias exists,” Maya Wiley, founder and president of the Washington, D.C. based Center for Social Inclusion, told us. “Rep. John Conyers introduced a bill last year to prohibit racial profiling in law enforcement. That bill, if made law, would collect data on stops by race, as well as provide resources for training. That is a step in the right direction.”

But things get complicated, Wiley says, because “research shows that people of color, women, the elderly, may all experience discrimination as a result of implicit bias.

There is no remedy in the law for this. ... I think what is important now is to fight Stand Your Ground Laws which empower people to act on their implicit biases.”

At a July 16 rally held on the steps of San Francisco City Hall, Rev. Malcolm Byrd, pastor of San Francisco’s First A.M.E. Zion Church, illustrated his point about racial profiling by donning a hoodie and sneakers.

“I wanted to come looking suspicious,” he explained. “I wanted to give you an image that America has of young black men. I look suspicious. This is my country. I love my country. Yet, I look suspicious.”

Last year, Mayor Ed Lee’s proposal to introduce a stop-and-frisk policy, which would have allowed police officers to randomly stop individuals who appeared to be suspicious in an effort to get weapons off the streets, was abandoned in the face of widespread community concern.

Officers who undergo training at the San Francisco Police Department Academy must complete 52 hours of “cultural diversity” training, according to SFPD spokesperson Sgt. Dennis Toomer, which includes a mandatory four-hour intensive geared toward preventing racial profiling. State law mandates just 16 hours for such training for law enforcement agencies, Toomer told us.

But despite supplemental police training and the efforts of grassroots organizations that carefully monitor police activity, the Bay Area has

witnessed a number of fatal shootings at the hands of police since Grant’s death, and many draw a link between these cases and the broader issue of racial profiling.

When asked about the outreach efforts of the Oscar Grant Foundation, Johnson began to rattle off a long list of names — mostly young black men, from places ranging from Oakland to Vallejo to Stockton to San Leandro — who were killed by police, and whose families his organization has reached out to.

They have also been in touch with several families in New York City who lost loved ones in similar situations, Johnson said. In many cases, the individuals were killed despite being unarmed, and officers later explained their actions by saying they’d mistakenly believed the shooting victims had firearms.

After several years of taking an up-close look at the investigative and legal proceedings that unfold in the aftermath of officer-involved shootings, Johnson has reached the conclusion that from case to case, “The playbook is pretty much the same. The officer first alleges he felt threatened — it’s all about the thought process of the officer. It’s always found to be justifiable because the officer feared for his life.”

One long-term goal of the Oscar Grant Foundation is to build up a coalition that can mount a meaningful challenge to the California Peace Officers Bill of Rights, a law

enacted some 30 years ago that affords special protections for law enforcement officers facing misconduct charges. Johnson and others are critical of provisions such as officers’ rights to keep confidential information out of their personnel files, which can prevent significant information from being disclosed during a criminal trial.

Meanwhile, others throughout the Bay Area seem primed to push for change in the wake of the Zimmerman verdict. “On Sunday, every black church in the nation was talking about what? Trayvon Martin, and what we need to do,” Andrea Shorter, a member of the San Francisco Commission on the Status of Women, said during the July 16 rally. “Two weeks ago, and we were all standing here as San Franciscans to rejoice ... because we knew that LGBT people could be treated as first class citizens. The job is not done.”

San Francisco NAACP President Rev. Amos Brown, who organized the rally, vowed that his organization “will push for a civil suit to bring this Zimmerman gentlemen to justice.” The national NAACP is petitioning U.S. Attorney General Eric Holder to open a civil rights case against Zimmerman.

Sup. London Breed, Malia Cohen, Jane Kim, and David Campos also delivered speeches at the rally.

“For the first time in my life, after growing up and going to funeral after funeral after funeral after funeral, of all boys and black men throughout my life, I see people in this audience who are not African American, who are just as hurt as I am, who are just as sick of this as I am,” Breed said. “And we are all in this together. We have got to work together if we want to change it.” **SFBG**

Privatizing the Botanical Gardens

Non-resident fees, exclusive events, and the transfer to a private group compromise what was a natural gathering spot

BY ALEX MONTERO

news@sfbg.com

NEWS The Board of Supervisors last week voted to continue the collection of “non-resident fees” at the Botanical Gardens in Golden Gate Park for a minimum 10-year period. Then it approved a companion measure to allow construction of a new, privately run nursery that will be the home of corporate parties and members-only activities, giving a private group unusual control over a public space.

The proposed plan will replace the existing nursery with a new Center For Sustainable Growth, funded as a “gift-in place” from the San Francisco Botanical Garden Society, a nonprofit that has supported the gardens since 1955, when it was known as Strybing Arboretum.

“This vote means we are basically privatizing 55 acres of Golden Gate Park and handing it over to a nonprofit with no public accountability,” Harry Pariser, a longtime resident of the Inner Sunset, activist, and author told the Bay Guardian. “Essentially we’re allowing the government to make us show an ID to come onto public land. It’s also going to be a space where there’s going to be a lot more commercial activity. I think inevitably there is going to be fees for everyone.”

The new agreement consists of demolishing an existing 4,600 square foot greenhouse, which will be replaced by a new 9,800 square foot nursery. A real estate evaluation report on the nursery project performed by Clifford Advisory, a limited liability corporation, compares the project to allegedly positive public-private development efforts such as the Hunter’s Point Shipyard project.

The lease agreement between the Botanical Garden Society and the City of San Francisco allows the society to use the premises for “special events,” designate members-only hours for the facility, and waive the non-resident fee for those events. According to the lease, the city shall avoid interfering with the Society’s “quiet use and enjoyment of the premises,” namely by allowing them to throw private parties.

“The Botanical Gardens is an incredible asset to the city, it’s a great place for families and kids, and now they’re no longer treating it as a public asset,” Sup. John Avalos, who recently voted against the non-resident fees and the lease agreement, told the Guardian. “They’re making it more exclusive.”



LAND GRAB

The SFBGS has a history of campaigning for private exclusivity on public land as well as generating new revenue sources. In 2010, Avalos pushed a plan to replace the revenue brought in by non-resident fees with \$250,000 pulled from the city’s real estate transfer tax.

SFBGS, backed by London Breed before she was elected the supervisor of District 5, which includes the Botanical Gardens, rallied against Avalos’ effort and helped shoot down the proposed plans, continuing the fee collections.

A large part of the board’s approval is derived from the lobbying efforts of Sam Lauter, a lobbyist hired by SFBGS who has continually pushed for permanent fees and the new conservatory. Lauter also helped support and fund Breed’s supervisory campaign last year.

While the lease and management agreement purports that the SFBGS’s management shall be subject to the city’s definition of the gardens as a public space, it offers an exception in cases of SFBGS-sponsored special events, circumventing its status as a public space. The lease also allows the Society to use other buildings on the premises, such as the County Fair Building, for special events, free of charge.

Although the SFBGS is essentially taking over operation of the gardens, the city will continue to pay for utilities and offer a “rent

credit” that requires the Society to pay just \$100 in rent annually. Additionally, SFBGS will be reimbursed for non-resident fee collection expenses.

“We understand the logic of providing benefits for people who donate to the facility,” Breed legislative aide Conor Johnston told us. “It’s very important to remember all San Francisco residents have free access and youth from outside the city have free access. This structure allows the arboretum to stay open.”

While San Francisco residents still have free access, the agreements with the SFBGS strongly limit this access by instituting members-only hours, forcing residents to show identification at security gates, and

“IT’S A GREAT PLACE FOR FAMILIES AND KIDS, AND NOW THEY’RE NO LONGER TREATING IT AS A PUBLIC ASSET.”

SUP. JOHN AVALOS

renting out buildings for exclusive corporate parties.

Another part of the Botanical Garden’s master plan consists of providing food services in a new visitors center. Consequently, the “public” gardens will enforce a rule barring visitors from bringing in outside food. The plan also details the SFBGS’s plan to bring in new revenue streams through corporate events.

“This is about weeding people out, controlling people and deciding who has access to this place,” said Pariser. “They put up a wall that must cost thousands of dollars and they destroyed this meadow that even London Breed was appalled by. They control this place like it’s a domain and you’re not allowed to say anything.”

QUIET TRANSFER

The lack of public outreach and input on the SFBGS’s buyout has

left residents like Pariser feeling robbed of public land that their taxes pay to support. Nancy McNally, founder of the San Francisco AIDS Grove, voiced similar concerns regarding the misplaced priorities of both SFBGS and the Recreation and Parks Department, which in recent years has been under growing criticism for monetizing public spaces (see “Parks Inc.,” 7/12/11).

“For me, I can’t even be in the same room as Recreation and Park Director Phil Ginsburg. I think he has done so much harm to the parks,” McNally told us. “He’s created a ton of positions in the marketing and PR department. What do they need four people for to run public marketing for a public space?”

Frederick Law Olmsted, the co-designer of Central Park, is said to have influenced the style of Golden Gate Park. Olmsted’s theory was to bring wilderness into the city. For McNally, this non-manicured, rustic aspect of Golden Gate Park is what makes it so appealing.

“They’re taking away the basic foundation of the park, which is wildness,” said McNally. “The new building is so big, obtrusive, and unnecessary. It’s only about income for the Botanical Society’s select group.”



McNally views the RPD and SFBGS as predatory entities who target residents attempting to use the land by charging egregious fees for weddings, memorials, and other events.

McNally recalled a friend who wanted to have a memorial for another gardening enthusiast in the Arboretum. For 10 people, the RPD wanted \$10,000 and to hire a security guard for a group of elderly gardening enthusiasts.

SFRPD did not return the Guardian’s phone calls regarding the management under the SFBGS, which also did not return our call.

Jane Glasby, an ex-librarian for the SFBGS, whose job was terminated in 2010 due to widespread cuts to the garden’s education program, expressed her inside views on the changing tides of park’s atmosphere in a letter written to “friends and garden lovers” as her tenure came to an end.

“Over the last few years, the library budget has been slashed, the children’s program cut back, and the adult education program all but eliminated,” Glasby wrote at the time. “With money available to pay a firm to lobby for an entrance fee \$10,000 every month for at least the last seven months, it looks very odd to close the library [that was at the Arboretum] with the excuse of saving just \$10,000 a year. Charging admissions would put the garden in danger of becoming an exclusive but shallow and flashy entertainment (I am thinking of the Tea Garden and the Academy [of Science]), rather than the living museum that we all love and respect.”

While Glasby’s comments refer to cutbacks dating back to 2010, her experience denotes what is seemingly becoming the protocol of SFBGS. Three years later, the Society has succeeded in charging non-residents indefinitely and turning what was once a public place of solitude for residents and non-residents alike into an increasingly privatized hub for members willing to pay extra for exclusivity of an allegedly public space.

McNally, who is now retired, has taken it upon herself to document the decreasing local attendance of the arboretum, which was once a frequent lunch spot for residents and nearby UCSF students.

“On a sunny day at noon it used to be to be carpeted with people having lunch. It’s not anymore,” said McNally. “I have four years of documentation of that empty lawn at high noon, showing it completely empty, with just geese shitting everywhere.” **SFBG**


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BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING New places where you can play with your food, plus PIE!

CHOW NOW

There are some new spots around town offering you the opportunity to stuff your face and play something game-y or sporty at the same time. Oh, delicious multitasking.

Beer. You'll find a whole bunch of it — over 100 kinds in all with 50 on tap — at the new **Golden Gate Tap Room** (449 Powell, SF.) in Union Square. There is also an extravaganza of games, including three Skee-ball games, two foosball tables, two regulation shuffleboard tables, new and vintage arcade games, and pool tables as well. Oh yeah, and 20 screens to watch live sporting events. There's also a menu of pub food bites, and the location has some great history: it's the historic Press Club building that dates back to 1913. And it's a big 'un: 8,000-square feet, with an eclectic interior fashioned by C. Walters Design. Just head on up to the second floor. Open 12pm-12am daily.

Opening very soon in the Mission is **Rustic** (3331 24th St., SF. www.rusticsf.com), which will be serving Neapolitan-style pizzas and weekend barbecue, with a spacious patio out back that will boast two bocce ball courts (plus umbrellas and heat lamps, because our weather is schizo like that). There will be a variety of pizzas to choose from, or you can build your own with items ranging from burrata to capicola, plus there will be slices too. Bonus: the to-go counter will be open Thu-Sat until 3am. Once the beer and wine license kicks in, there will be eight domestic beers on tap. When? Soon!

After your pizza, you can hop across the street to the new brick-and-mortar location of the **Crème Brûlée Cart** (3338 24th St., SF. www.thecremebruleecart.com). The Mission location serves a variety of crafty crème brûlée concoctions, housemade drinks, and then there's pinball. In case your munchies hit late, it's even open until midnight Fri-Sat.

BALLIN' ON A BUDGET

Pie and cocktails. Why the hell not? Swing by Charlie Palmer's **Burritt Room and Tavern** (417 Stockton, SF. www.burritttavern.com) on Thursday July 25 from 8pm-12am, and you can try three different drinks paired with seasonal pies from the talented foxes of **Three Babes Bakeshop**. Cocktails are \$12 each, and pie slices are \$5. Or you can hunch in the corner with a whole pie for \$35, but hopefully you have friends with you.

The pie-and-cocktail pairings include: salty honey walnut pie with the Mark Twain (Scotch whisky, ginger honey, lemon, Angostura bitters), strawberry rhubarb pie with the Rhuby Red (bourbon, Burritt strawberry cordial, lemon, rhubarb Peychaud foam), and say hello to peach pie with the Berlinetta (bourbon, Cynar, Carpano Antica, Price Blood orange bitters). That last pairing makes me wanna order a double of each, for reals.

YOU GOTTA EAT THIS

Anyone who's a fan of tapioca — I know you're out there — should take the time to swing by the glam **Hakkasan** (One Kearny, SF. www.hakkasan.com/sanfrancisco) for pastry chef Courtney Lewis's spin on this classic dessert. Her version heads to the tropics, starting with a lid that's a tuile of pineapple over the bulbous (and stemless) wine



HAWAII 5-0: COCONUT-TAPIOCA PUDDING AT HAKKASAN PHOTO BY TABLEHOPPER

glass. Within is the creamiest coconut-tapioca pudding, with coconut sorbet, and cubes of brûléed and marinated pineapple and lime financier. Additional charms: the kick of piment d'Espelette, and tart little pops of finger lime, plus additional green notes from the lime zest and micro cilantro. It's not a dessert geared for those who like overly sweet desserts — it's more on the subtle tip, which is why I loved it. Great textures, too. It's \$10, and you can sit at the bar and order one all to yourself. **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.



POURING OUT A FUCK YOU, GRANDPA! AND A SIDECAR AT THE WILLOWS

GUARDIAN PHOTOS BY CRYSTAL SYKES

Phone home

BY CRYSTAL SYKES

culture@sfbg.com

COCKTAIL HOUR I'm not sure whether it was completely unintended, but after my night at new SoMa gastropub the Willows, one thing was clear: I need to call my mother.

A sister bar to the Mission's Sycamore, the Willows opened a few weeks ago on the corner of Folsom and 12th, in one of those cursed spots that's seen a lot of turn-over ever since Hamburger Mary's decamped a decade ago. (Here's hoping the Willows breaks the curse and settles in.) It's walking distance from my job, and at 6pm I had a serious case of the Mondays and was ready to drink.

The place is divided into two parts: a main bar room and a smaller, cozier room dedicated to serving craft beers. The main room is huge with large windows letting in lots of natural light. There were couples sitting at tables doing whatever couples do, people playing pool near the door, and arcade games in the back of the bar. Just a nice open space.

As befits the Willows' arboreal name, the craft beer room has wooden walls and a few wooden tables out in the open, with a couple of intimate booths as well. Relieved by the emptiness, I took a seat in the smaller room and ordered a malt beer. I chatted with the bartender — a friendly young man who looked like a lost member of Vampire Weekend — and waited for my friends to arrive.

When they showed up, we all dove into the menu. This is when you get a bit of nostalgia for home. The food menu takes you right back

to your childhood: burgers, roast beef, sloppy Joes ("Just like Mom's" was the caption on the menu), and the aptly titled "Mom's Meatloaf." Just reading it makes you feel like a kid waiting anxiously at the dinner table. Unfortunately, we weren't too hungry at the time. But we decided to order the pork-belly donuts anyway. I mean, how could you not?

They were delicious. And then came the drinks. Most of the cocktail menu consists of traditional classics with a tiny twist — but I think what we enjoyed most was the menu itself. Filled with fun names (Oh, Trisha!, Mom's Mai Tai, Donkey Show) and captions ("A distinctive drink for a discerning drinker" for the 007 Perfect Martini), we had a blast reading it. There was even had a drink called Fuck You, Grandpa!, which is something my mom would totally say.

My buds and I all ordered a couple each. They were pretty good for the most part, but the hands-down winner was the sidecar. At \$12, it was the most expensive drink on the menu and was worth every penny — and having ordered about four, there were a lot of pennies. When ordering the last of these, the bartender told me rather candidly that she hadn't memorized the bar's recipe yet.

"This is just how my mom likes it," she shrugged. I should have asked if her mom was a bartender.

So, to recap: The Willows may not be the place to take your mom — but if you want to feel right at home, here you go. **SFBG**

THE WILLOWS 1582 Folsom, SF.
(415) 529-2039, www.thewillowssf.com

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"Clean Up the Plaza" petition.

In the next weeks, we will deliver the thousands
of signatures to City Officials to demand that
something be done to make the 16th and
Mission Plaza a safe and pleasurable place for
our neighborhood, families and visitors.

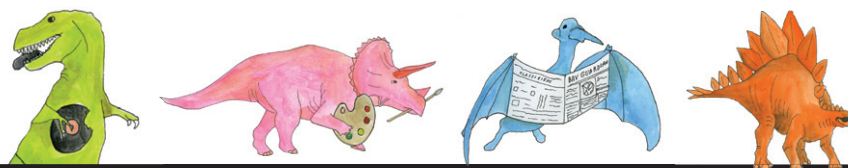
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please visit our website and do it now.
Thanks again!

Gil Chavez, Organizer

Together we can change it.

www.cleanuptheplaza.com
www.seguridadparalaplaza.com



WEDNESDAY 7/24

④ IMPROVISING TOUCH

Contact improvisation as a branch of postmodern dance has few adherents like Karl Frost, who's pursued contact improv's investigation of the body as playground for art and insight with undimin-

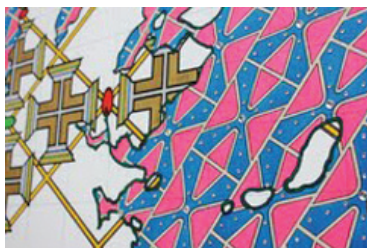


ished enthusiasm since the 1980s. "Body Research," Frost's long-term project, blends this touch-based method with a variety of other disciplines, whether rooted in dance, science, or martial arts. The result is a unique process—at once sexual, social, and inward—blurring performance with teaching, personal exploration, and social practice. Courtesy of arts presenter Footloose, "Karl Frost/Body Research" arrives for one night of *Improvising Touch*, offering scope for tactile involvement as well as spectatorship as Frost and eight performer-collaborators deconstruct an interactive performance with the fitting Spanish title, *Tocame!* (Robert Avila) 8pm, \$15–\$30 Garage 715 Bryant, SF (800) 838-3006 brownpapertickets.com/event/419506

THURSDAY 7/25

④ "COPY RIGHT/ COPY LEFT"

With so much up for grabs in the giant Internet universe, it's a good era for audience participa-



tion. But it's also a weird era for art. Where do the lines emerge between engagement, borrowing, and stealing? Artist Lordy



Rodriguez will ask this and other large questions at the monthly Artist's Drawing Cub series, which invites museum goers to view artwork from a different perspective. After mimicking Rodriguez's process of appropriating imagery from existing works such as maps, participants will seek out patterns in the exhibit of Japanese art, "In The Moment." It's likely that the evening won't resolve the questions, but at least the audience will apply its participation to good use (and have some fun). (Laura Kerry) 6:30pm, \$8–\$12 Asian Art Museum 200 Larkin, SF (415) 581-3500 www.asianart.org

④ "VIDEO GAMES LIVE!"

Video games have certainly come a long way since their inception back in the 1970s — and while most people probably think about graphics when it comes to their level of sophistication and advancement over the years, music has also played a very important part in that evolution, going from simple sound effects to sweeping scores and full soundtracks that help set the mood and tone of modern franchises. Join industry veteran composer Tommy Tallarico as he hosts the San Francisco Symphony and Chorus, along with other special guests in celebrating this impor-

tant facet of the gaming genre, performing selections from *Super Mario Bros*, *Zelda*, and many more. (Sean McCourt) Through Fri/26, 7:30pm, \$30–\$100 Davies Symphony Hall 201 Van Ness Ave, SF (415) 864-6000 www.sfsymphony.org

④ WILD MOTH

When you think of post-punk, you likely imagine a lot of noise. (And maybe a little reckless fun.)



But to understand SF's Wild Moth, it's much easier to describe what it's not. The band's fuzzy, electric guitar styling is wild, but not sloppy. And its sound, though loud, is not just noise. Wild Moth's EP *Mourning Glow* isn't long, it's also not lacking in kick. Distorted guitar and rough vocals have never been so appealing. The group's big bang is its general lackluster attitude juxtaposed with its tight percussion and surged guitar licks. It's all about the raw emotional energy that often accompanies its tunes. Wild Moth very much leaves it up to the listener — are

you there to hear about the black void of blind compliance, or to feel it? (Hillary Smith) With Speedy Ortiz 9pm, \$10 Bottom of the Hill 1233 17th St., SF www.bottomofthehill.com

FRIDAY 7/26

④ TINY DANCE FILM FESTIVAL

Lights! Camera! Movement! In the inaugural edition of the Tiny Dance Film Festival, a promising array of short works all somehow negotiate that line between film and dance — two distinct art forms that have been engaged in a half-salutary, half-awkward pas de deux for the better part of a century. Contemporary and experimental dance films from around the world — including the Bay



Area — mingle big-time on the vertical dance floor during two evening-length programs, curated and produced by San Francisco-

based detour dance (Kat Cole and Eric Garcia), which both nights include a pre/post-show lobby installation featuring work by an international trio of artists. (Avila) Through Sun/27, 8pm, \$10–\$25 Ninth Street Independent Film Center 145 Ninth St., SF detourdance.com/TDFF

④ DR. ZEBROVSKI'S HOUR OF POWER

Who is Dr. Zebrovski? He knew you were going to ask that, and he also has a thing or two to say about you — and he'll say it with dance. After its 2012 premiere at the Garage, *Dr. Zebrovski's Hour of Power*, starring Kevin Seaman, materializes before your very eyes at CounterPULSE, exploring "the



intersection of the occult and commercialism" via an interactive, action-packed blend of storytelling, dance, performance art, bejeweled turbans, outrageous displays of psychic powers, even-more-outrageous accents, and copious amounts of zebra print. Dare to believe, and Dr. Z will set you free. (Cheryl Eddy) Through Sun/28, 8pm, \$15–\$25 CounterPULSE 1310 Mission, SF drzebrovski.eventbrite.com

④ WAX IDOLS

Wax Idol's Hether Fortune wants your attention — that much is apparent. Between her stage antics, Twitter tactics, and most importantly with her bands' music, there's no reason she shouldn't be getting it. Last spring Wax Idols released a new LP, *Discipline and Desire* to some rightfully achieved fanfare. The recipe cooks up a mix of post-punk, powerful pop hooks, and brooding agitation that hints at something darker and festering. Some might consider her larger-than-life persona a calculated gimmick, but gender play, toplessness, and genuine talent add to

CONTINUES ON PAGE 21 >>

FRIDAY/26

CONT>>

her unpredictability, which many find intriguing. Chasms opens ahead of the release of *Riser*, its sophisticated new EP. Sounds like someone's stepping into their power. (Andre Torrez)

With Weekend (record release), Chasms
9pm, \$14
Independent
628 Divisadero, SF
(415) 771-1421
www.independentsf.com

SATURDAY 7/27

⊗ WILL VIHARO BOOK RELEASE PARTY

Local Gonzo pulp fiction writer (and film host/programmer extraordinaire) Will Viharo is celebrating the

re-publication of his 1995 novel *Love Stories Are Too Violent For Me* (Gutter Books) with a lit launch party not to be missed. The book

— a neo-noir tale in the vein of many a classic hard-boiled detective story — is currently in development to be made into a major film by Christian Slater, who will direct and star as the main character, Vic Valentine, Private Eye. Come raise a martini or three at the evening's festivities, which will feature Viharo reading selections from the tome and signing copies, along with live music from the Aqua-Velvets. (McCourt)
6-10pm, free
50 Mason Social House, SF
www.thrillville.net

⊕ THE ATAMIRA DANCE COMPANY

Not all is lost even though this year's San Francisco International Arts Festival has fizzled in the wake of the diminished expectations for spillover crowds from the America's Cup. Fortunately, the ever diligent Andrew Woods managed to attract a company from New Zealand that is touring



J-POP SUMMIT FESTIVAL SEE SATURDAY/27

the US this summer. Reflecting contemporary Maori culture, The Atamira Dance Company will present a mixed program of recent choreography based on traditional values. Will there be a *Haka*? Of course, this famous war dance is very much needed, not just on the stage but to cheer on the national rugby team. In San Francisco, on



the morning of their performance, they will lend their support to the New Zealand boat of the America's Cup. (Rita Felciano)
8pm, \$20-25
Joe Goode Performance Annex
401 Alabama, SF
(800) 838-3006
www.sfiaf.org

⊗ J-POP SUMMIT FESTIVAL

The theme of the fifth annual J-POP Summit Festival is "Making Kawaii Universal" — which seems a certainty. What warm-blooded,

sweet-tooth-having human could resist this two-day explosion of film, art, fashion, pop culture, and pop stars, chiefly feather-bedecked glamour girl Kyary Pamyu Pamyu, "Japan's Official Ambassador of Kawaii"? (For those not in the know, "Kawaii" = "cute," and its influence goes way beyond whatever Gwen Stefani co-opted and repackaged for the American masses a few years back.) She'll be performing live (along with other acts, including a human beat box); other J-POP attractions include a film festival (with a hefty anime component), a Harajuku fashion show, live art events, sake tasting, a dance contest, and a whole lot more. (Eddy)
Through Sun/28
11am-6pm, prices vary
Japantown (near Geary and Webster), SF
www.j-pop.com

⊗ ELVIS CHRIST, POOKIE AND THE POODLEZ, YOGURT BRAIN

Looking at the bands' names on this lineup is enough to make your head spin. From quirky to downright dumb, it won't matter much because the performance will prove they all take playing live seriously. Elvis Christ may sound familiar if not for his new

cassette on Burger Records, then for recording troves of trash rockers including Nobunny and Pookie and the Poodlez (also on the bill). Be sure to catch Yogurt Brain, an earnest act with a solid songwriter (though he does have an affinity for covering Springsteen and Gram Parsons songs). Expect some country-punk style shredding (fingerpicks and all) on guitar and if you're lucky he may even do the kick splits on stage! (Torrez)

8pm, \$5
Eli's Mile High Club
3629 Martin Luther King Jr., Oakl.
(510) 350-7818.
www.elismilehigh.com

SUNDAY 7/28

⊗ BELLS ATLAS

This Afro-indie-soul group's sexy harmonies skip along soft mallet beats and tickled guitar riffs. The final product is an intimate, introspective performance. Vocalist Sandra Lawson-Ndu has a remarkable command over her pitch and volume. Her smooth vocals trace every line and curve of Bells Atlas songs, like a pair of hands effortlessly stitching a familiar pattern. However, the sound is anything but obvious. The mallets, soft per-

cussion, and guitar culminate in a pleasant blend of jazz, R&B, hip-hop, and Samba. The group may



only have one album thus far, but each track offers a new chorus, melody or beat to get sucked into. I advise you to let this happen. (Smith)

With the Seshen, Hiatus Kaiyote
9pm, \$22
Independent
628 Divisadero, SF
www.theindependentsf.com

MONDAY 7/29

⊕ KINGDOM

In choreographer Malinda LaVelle's previous work with "Project Thrust"—*ProjectBust* (an investigation of youth and femininity); and *Urge* (an exploration of the intersections between food, hunger, and lust) — simplicity of design gives way to thematic subtlety and a taut, appealing, slightly unnerving aesthetic. Deconstructing the experience of the feminine, the work stands out for its intelligence, rigor, laugh-out-loud humor, and a pared-down yet exuberant invention. You also can't help but be impressed by the skill of her fearless and muscular dancers, whose coiled energies find wonderful expression in choice silences, elliptical phrases, private ecstasies, or rowdy pop-fueled ensemble eruptions. *Kingdom* is the third evening-length piece to emerge from this shrewd and rousing young company. (Avila)

8pm, \$20
Z Space
450 Florida, SF
(415) 626-0453
www.projectthrust.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



FROM TOP: YASSOU BENEDICT,
JELLO BIAFRA AND GUANTANAMO
SCHOOL OF MEDICINE.

JELLO BIAFRA PHOTO BY L. PAUL MANN

BY EMILY SAVAGE

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TOFU AND WHISKEY Jello Biafra could be your theatrical political science professor. The still-charismatic frontperson and song-composer has long spewed knowledge deep from the underbelly of political theater, from his influential early 1980s Bay Area punk band Dead Kennedys, and projects like the band Lard, through his nine dense spoken word albums, and up to his newest musical endeavor, louder than ever in his 50s, **Jello Biafra and the Guantanamo School of Medicine**.

That band, which also includes Victims Family guitarist Ralph Spight, plays the Uptown this weekend with D.I., the Divvys, and Gir-illa Biscuits — an excellent local Gorilla Biscuits tribute act (Fri/26, 9pm, \$15. Uptown, 1928 Telegraph, Oakl. www.uptownnightclub.com.)

Given Biafra's affinity for weaving news-worthy (though oft-overlooked) scandals into contextual lyrics, I have often wondered from where he gathered his news. "Why, the Bay Guardian, of course! Where would a local voter be without your fine rag?" Biafra tells me from his San Francisco home, while finishing up making a juice of apples and greens. Is he mocking me? "I just hope the new ownership and staff goes pedal to the metal to keep up the standard of muckraking and ethics. There's so much corruption to dig up in this area." No, his tone is just often sarcastic.

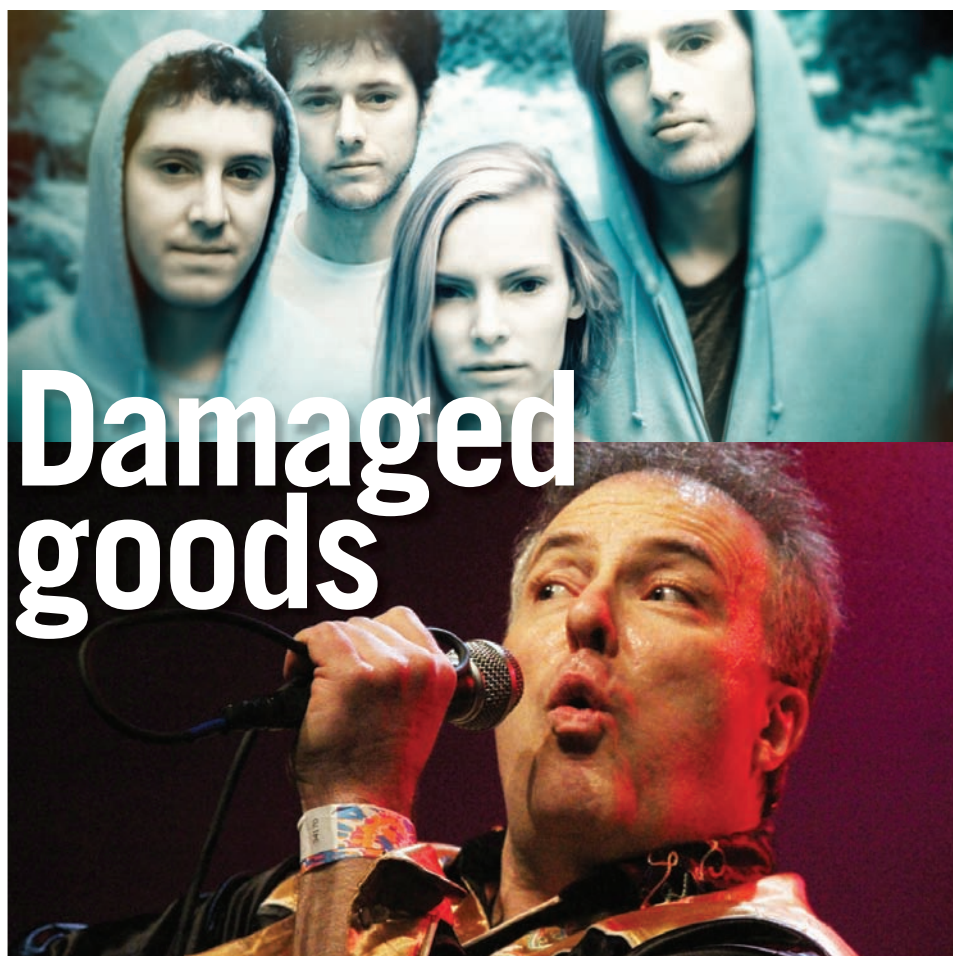
"Locally, we have you folks, among others. And then you know, the Nation, Progressive, Mother Jones, interesting things people send me in the mail, digitally or otherwise, putting two and two together — trying to write songs about stuff that no one else has. Or at least, not in the same way."

He continues: "It's just filling in the gaps with what's interesting. I'm proud that no two of my music albums sound alike. Not even the Lard albums sound alike. From Dead Kennedys onward my mission as the main lyricist and composer of the damn tunes, I kind of stick to my punk core — whether I intend to or not, it's just who and what I am — but widen the base of the pyramid to what you can do with that energy."

Guantanamo School of Medicine's *White People and the Damage Done* (Alternative Tentacles, 2013) is the group's most recent album. A semi-concept album, Biafra says it's about "grand theft austerity, and how unnecessary it is."

He explains, "People have asked me...what I think is the biggest problem in the world today and they expect me to say something like 'climate change'... or inequality, or war, or whatever. I say you know, there's a worse one, it's corruption. Because that is what's blocking anything constructive from being done about all those other problems."

The title track of *White People and the Damage Done*, a pounding, guitar-heavy, Dead Kennedys-esque song, explicitly points a finger toward attitudes of the higher-ups in the US and EU regarding countries run by people of



color, and the need to step in and take control.

Anthemic single "Shock-U-Py!" has a chantable chorus, and moment-in-time impact. In it, Biafra howls "Wake up and smell the noise/We can't take it any more/Corporate coup must go/We will Occupy/We will Shock-U-py." The Occupy movement may have left the mainstream radar for now, but Biafra's song commemorated the moment, much like he did in early career chants calling out yuppies and atrocities in places like Cambodia, in the early '80s. His lyrics are typically both rooted in the present, and packed with historical references.

A fast-paced earlier released track (still with that Biafra-esque carnivalian breakdown), "Dot Com Holocaust," recorded at the time of the *The Audacity of Hype* EP (AT, 2009), touched on problems more local to Biafra and this rag, of gentrification and a new class of tasteless techies coming in to the Bay. Dripping with satire, the song seemed to have touched a nerve when first released, and garnered scores of angry, faceless Internet comments.

"I had this funny feeling we weren't done with the Dot Com Holocaust. Sure enough, now it's more aggressive and obnoxious than ever. Dot Com Monte Carlo — that's kind of what Willie Brown's puppets are trying to turn this city into, yet again," he says. "It has been really sad for me to see so many cool people and artists and service-workers and people of color just bulldozed out of this town to make room for more mini little yuppies who treat San Francisco as a suburb of Silly-clone

Valley." Yes, Biafra talks like he sings.

When we discuss newer bands, he notes many acts are fleeing SF for the East Bay, something bands across genre styles and influences have brought up with me during casual conversations and interviews.

"Now you don't see people like me when I was 19, just moving out to San Francisco [from Boulder, Colo.], chasing a dream. There was a time when the vitality of the underground was maintained by entire bands moving here as a unit. Everybody from MDC and the Dicks to DRI and later, Zen Guerilla."

But as an underground label owner (Alternative Tentacles) he knows times are tough for both bands and music fans, with a poisonous combination of the crashed economy and rampant file-sharing affecting all involved. "I wonder how many people save up money from their shitty jobs for years in order to make some really cool piece of music only to find that nobody actually gives anything back," he says. "Maybe the solution for people who want to get their friends into really cool music, don't just send them the whole album, pick some favorites and send them a little teaser package, a little file to inspire them to check out them more."

For the complete Jello Biafra Q&A, see SFBG.com/Noise.

YASSOU BENEDICT

Counterpoint, there are still some bands and artist types heading way out west to San Francisco in these turbulent, high-priced

times: Yassou Benedict. This band is not in the slightest akin to Biafra's people, though it is a group of hopeful young dreamers.

The shoegazing dreampop four-piece formed at a small high school in Upstate New York. While most bands from the area would migrate south to New York City, Yassou Benedict made the "fairly random" decision to head to SF. "We all got into a Subaru Forrester with a Great Dane in the back and all our stuff in a trailer and drove across country," says guitarist James Jackson, who traveled with singer-bassist Lilie Bytheway-Hoy, guitarist-keyboardist A.J. Krumholz, and drummer Patrick Aguirre.

Now in the Bay, they work as servers at Outerlands, a cook at Beauty Bagels and Wise Sons, a bartender at the Boxing Room, and a pizza-dealer at Lanesplitter Pizza and Pub.

But more importantly, the group of 20-somethings recently released its debut EP, *In Fits in Dreams*, a moody, complex, emotionally fraught record that leaves the listener itching for a full-length, and touches on themes of "anxiety, and wanting to be weightless, the desire to run through wide open spaces." The album release party was actually a few weeks back, but you can catch the band this week at Milk Bar with Beautiful Machines, Hotel Eden, and NVO (Fri/26, 8:30pm, \$10. Milk Bar, 1840 Haight, SF. www.milksf.com).

Led by Bytheway-Hoy's dramatic, high-ranging vocals, and unconventional song structures (like shifting time signatures) *In Fits in Dreams* also features guest vocals by Hole's Melissa Auf Der Maur on track "Cloisters."

The subtle beats and rolling vocals of "Cloisters" feels like a doomed march toward the unknown, while closer "Last Cicada" ventures more into Radiohead *In Rainbows* territory (the band has been known to cover "Jigsaw Falling Into Place"). There's also the church-like pop hymn of "Back Roads that Dead End," which begins as an anxious vocal solo with faraway chimes, the beats and guitars slowing filtering in.

It's surely been noted elsewhere on the blogosphere, but there's something strangely seductive within Yassou Benedict, which I mention to Jackson. "I am not sure why that is. If we are making people feel, whether it is the desire to make love, or children or anything else, than we are succeeding. It is kind of strange though. Our music is fairly depressing. Now I'm just imaging people holding each other and crying while they listen. Lilie's voice probably has a lot to do with that." Bytheway-Hoy's voice is indeed both haunting and captivating.

There's also a cinematic quality to *In Fits in Dreams*, likely driven by that high emotional tug. Given the soundtrack capabilities, I asked Jackson what type of film would best be suited to Yassou Benedict and he picked a future Wes Anderson film, also noting that a dream opening slot would be an imaginary Radiohead show in an intimate venue (no arenas!).

While the record was recorded and produced back in Hudson, NY (with Steve Durand at Dioramaland Studios), the band is touring on it from its new homebase in the Bay. **SFBG**



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MUSIC

BY TAYLOR KAPLAN
arts@sfbg.com

MUSIC “That’s it, I’m done. In love.” This is what Erykah Badu had to say, late last year, upon discovering Hiatus Kaiyote: an unsigned “future soul” ensemble from Melbourne, Australia, with a Bandcamp page, a single EP to its name, no marketing budget, and everything to prove.

Now, less than a year later, the band has found itself reissuing its self-released debut LP via Sony (with a newly added guest spot from Q-Tip, no less) and co-headlining a highly anticipated bill with D’Angelo and Badu herself, in Detroit later this summer.

This Sunday, Hiatus Kaiyote will grace the Independent, in its first ever SF appearance, with local R&B powerhouse, the Seshen, featured in the opening slot.

So, how does an unassuming four-piece band, from halfway across the world, find itself on the radar of America’s neo-soul elite?

The answer to that question lies almost entirely in the strength of *TawK Tomahawk*: Hiatus Kaiyote’s inaugural statement as a group, which rips through its 30-minute runtime with incendiary force, and a mind-boggling flair for invention and appropriation.

West African polyrhythms intermingle with sludgy, offbeat grooves à la J Dilla. And 1970s electric piano-washes bounce off harsher, synth textures resembling IDM and the LA beat scene as led by Flying Lotus. All the while, the production sound switches between clean lushness, and uncompromising rawness, at the drop of a hat.

Hiatus Kaiyote might identify as a “future soul” ensemble, and Nai Palm’s impassioned, show-stopping vocals surely establish a strong R&B foundation, but in the end, *TawK Tomahawk* sounds less like a soul LP than an unfiltered rush of creative energy, heaping countless ideas and influences into an ecstatic vision of musical possibility.

This anything-goes approach is largely the result of all four members’ divergent musical backgrounds, and

HIATUS KAIYOTE LOOKS TO THE FUTURE.

PHOTO BY LUKE DAVID KELLETT

Soul-savers

Australia’s Hiatus Kaiyote gets some love from Erykah Badu, Q-Tip, and Questlove

the varying influences they bring to the table. Vocalist and guitarist Nai Palm is the band’s principal songwriter, whose intricately layered, shapeshifting compositions move with Jeff Buckley-esque vertigo.

Drummer Perrin Moss is an accomplished MC, whose hip-hop background is evident in the lumbering chug of his grooves, often recalling Questlove’s work on D’Angelo’s *Voodoo*.

Bassist Paul Bender, a former student of University of Miami’s jazz program, lays down basslines as intricately fingerpicked as they are viciously slapped and primally funky.

Keyboardist Simon Mavin has found himself inhabiting a range of scenes, from Latin, to soul, to dub-reggae, which comes through in the lush, diversely textured tonal layering he brings to Hiatus Kaiyote’s sound.

“I think if you listen to our music enough, you sort of start to realize that it’s not just a soul band, or a jazz band... Our influences are pretty vast,” Mavin told the Guardian via Skype, from a hotel room in Mulhouse, France, the night before an eagerly anticipated appearance at the Montreux Jazz Festival in Switzerland. “We’re all in it because we want to be creatively intense, and stimulate each other through our ideas.”

This potency of ideas, and resistance to categorization, is likely what caught the ear of BBC’s tastemaker-in-chief Gilles Peterson, the famed

radio DJ and musical ambassador who first brought Hiatus Kaiyote’s sound to international attention.

Not long after, the Twittersphere went abuzz; when everyone from Badu to the Roots’ indispensable Questlove began singing its praises, Palm, Mavin, Bender, and Moss were vindicated (in small circles, anyway) as saviors of soul music, transitioning it from a largely revivalist, wheel-spinning art-form, into a musical attitude with the ability to transcend genres as freely as it consumes them.

After its first American tour this spring, (including stops at SXSW and Questlove’s big-deal club night at Brooklyn Bowl), Hiatus Kaiyote signed a contract with Flying Buddha records, a subsidiary of Sony, which re-released *TawK Tomahawk* last week, featuring a guest spot from A Tribe Called Quest’s Q-Tip added to their breakthrough track, “Nakamarra.” A sophomore LP is in the works as well; however, the band doesn’t plan on significantly altering its homegrown, independent recording process.

“Sonically, the reason we signed this record deal is because it enables us 100 percent creative freedom, even down to the point of mixing it,” Palm explained. “So, we’re gonna be recording it in our own setup... same home studio vibe.”

The magic of Hiatus Kaiyote can be found in this balance between the otherworldly thrust of its music, and its insistence on this humble, DIY approach to songcraft. By rejecting the interference of producers, engineers, and other outside forces, Palm, Mavin, Bender, and Moss have generated a sound that bears the single-minded vision of a great auteur, yet with the richness of ideas allowed by the collaboration of harmonious minds.

If Hiatus Kaiyote’s ascent continues, Erykah Badu could end up with some serious competition atop the soul pyramid. **SFBG**

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MUSIC LISTINGS

WEDNESDAY 24

ROCK

Bottom of the Hill Brian Kenney Fresno, MoeTar, Extra Ordinary Astronauts, 9 p.m., \$10.
Brick & Mortar Music Hall Teenage Sweater, Sunrunners, Father President, 9 p.m., \$7.
Cafe Du Nord Comet Empire, Lower 48, Bang Bang, White Teeth, 8:30 p.m., \$8.
El Rio Salt Flat, Dragons, CIVC, 8 p.m., \$5.
Hemlock Tavern Samvega, The Mondegreens, Telenovela, 8:30 p.m., \$6.
The Knockout Lenz, Ruby Pins, Puzzled, 9 p.m., \$7.
Milk Bar Down Dirty Shake, The Reckless Kind, Buzzmutt, Peachelope, 8 p.m., \$2.
Monarch Shape, The Ever After, Not Sure. Not Yet, BearMaul, 8 p.m., \$5-\$8.

DANCE

Cat Club "Bondage A Go Go," 9:30 p.m., \$5-\$10.
Edinburgh Castle "1964," 10 p.m., \$2.
Elbo Room "Bodyshock," 9 p.m., \$10.
Lookout "What?," 7 p.m.
Monarch "Soul Phunktion," 9 p.m.
Q Bar "Booty Call," 9 p.m., \$3.
Rickshaw Stop Soft Metals, Black Marble, Rainbow Arabia, 9 p.m., \$8-\$12.

HIP-HOP

Double Dutch "Cash IV Gold," 10 p.m., free,

ACOUSTIC

Cafe Divine Craig Ventresco & Meredith Axelrod, 7 p.m., free.
Johnny Foley's Terry Savastano, 9 p.m., free,
Plough & Stars Pat Hamilton, 9 p.m.

JAZZ

Amnesia Gaucho, Eric Garland's Jazz Session, 7 p.m., free.
Boom Boom Room Bjelde & Bros., 9:30 p.m., \$5.
Burritt Room Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Savanna Jazz Club "Cat's Corner," 9 p.m., \$10.
Top of the Mark Ricardo Scales, Wednesdays, 6:30-11:30 p.m., \$5.

INTERNATIONAL

Bissap Baobab Timba Dance Party, 10 p.m., \$5.
The Independent Chico Trujillo, Candelaria, 8 p.m., \$15.
The Rite Spot Cafe Redwood Tango Ensemble, 8:30 p.m., free.

BLUES

Biscuits and Blues: Hamilton Loomis, 8 & 10

p.m., \$15.

EXPERIMENTAL

San Francisco Community Music Center "Drift Flow Swing," 7:30 p.m., \$10-\$12.

SOUL

The Cellar "Color Me Badd," 5-9 p.m.
The Royal Cuckoo Freddie Hughes & Chris Burns, 7:30 p.m., free.
Yoshi's San Francisco Avery Sunshine, 8 p.m., \$21.

THURSDAY 25

ROCK

Amnesia "Mods v. Rockers," 9 p.m., \$5.
Bottom of the Hill Speedy Ortiz, GRMLN, Wild Moth, 9 p.m., \$10.
Brick & Mortar Music Hall Swells, Sea Knight, Mosaics, Magic Fight, 9 p.m., \$7-\$10.
The Chapel Cannons & Clouds, Jonah Matranga, Strange Vine, The Town Quartet, 8 p.m., \$12.
DNA Lounge Hundredth, Counterparts, Being as an Ocean, Heart to Heart, 7 p.m., \$12-\$15.
Hemlock Tavern Cool Ghouls, Zebra Hunt, Charles Leo Gebhardt IV, 8:30 p.m., \$7.
Three Parkside Holy Grail, Slough Feg, Serpent Crown, 9:30 p.m., \$10.

DANCE

Aunt Charlie's Lounge "Tubesteak Connection," 9 p.m., \$5-\$7.
Cat Club "All '80s Thursdays," 9 p.m., \$6.
Elbo Room "Afrolicious," 9:30 p.m., \$5-\$7.
Lookout "I Love Cochina Tonga's," 9 p.m., free.
Madrone Art Bar "Night Fever," 9 p.m.
Mighty "Ritual," 10 p.m., \$5-\$10.
Monarch "We Are Monsters," 10 p.m.
Underground SF "Bubble," 10 p.m., free.
Vessel "Base," 10 p.m., \$5-\$10.

ACOUSTIC

Milk Bar The Dandy Lions, RonDre., Pete Kronowitt, Zoe Evans, Jeff Hayward, 8 p.m., \$6.
Plough & Stars "Bluegrass Bonanza," 9 p.m., \$10-\$15.

JAZZ

Club Deluxe Michael Parsons, 8:30 p.m., free.
Le Colonial Steve Lucky & The Rhumba Bums, 7:30 p.m.
Savanna Jazz Club Eddy Ramirez, 7:30 p.m., \$5.
Top of the Mark Stompy Jones, 7:30 p.m., \$10.

INTERNATIONAL

Bissap Baobab "Pa'Lantel!," 10 p.m., \$5.
Slim's Inna Zhelannaya Band with Stephen Kent & Alexander Liapin, 8 p.m., \$23.

Yerba Buena Gardens Sila, 12:30 p.m., free.
Yoshi's San Francisco Minor Empire, 8 p.m., \$22-\$26.

BLUES

Biscuits and Blues Grady Champion, 8 & 10 p.m., \$20.

EXPERIMENTAL

San Francisco Community Music Center "Vibration Hackers," 7:30 p.m., \$10-\$12, outsound.org.

FRIDAY 26

ROCK

Bottom of the Hill Orange Peels, Vela Eyes, The Corner Laughers, 9:30 p.m., \$10-\$12.
Casa Sanchez Burning Monk, Hymen Holocaust, Cheap Meats, Blank Spots, 7 p.m., \$6.
Hemlock Tavern Blisses B, Acacia, The Visibles, 9:30 p.m., \$7.
The Independent Weekend, Wax Idols, Chasms, 9 p.m., \$12-\$14.
Milk Bar Yassou Benedict, Beautiful Machines, Hotel Eden, NVO (DJ set), 8:30 p.m., \$10.
Rickshaw Stop First Church of the Sacred Silversexual, Honey Penny, Johnny Rockitt, Kitty Von Quim, 9 p.m., \$13.
Slim's The Uncluded, Hamell on Trial, 9 p.m., \$21.

DANCE

1015 Folsom "Re:Creation," w/ Tycho (DJ set), 10 p.m., \$20-\$25.
BeatBox "Bearracuda: Dore Alley Underwear Party," 9 p.m., \$10-\$15.
Cat Club "Dark Shadows," 9:30 p.m., \$7.
DNA Lounge "Trap & Bass," 9 p.m., \$10-\$20.
The EndUp "Fever," 10 p.m., free before midnight.
The Lab The Bunker A/V Sessions, 10 p.m., \$15-\$25.
Lookout "HYSL," 9 p.m., \$3.
Madrone Art Bar "I the '90s," 9 p.m., \$5.
Mezzanine Miike Snow (DJ set), Sneaky Sound System, Chris Clouse, 9 p.m., \$20-\$25.
Public Works "As You Like It," 9 p.m., \$13-\$20.
Underground SF "No Way Back," 10 p.m., \$10-\$15.
Vessel "Lip Service," 10 p.m.

HIP-HOP

Elbo Room La Femme Deadly Venoms, 10 p.m., \$5-\$7.

ACOUSTIC

Bazaar Cafe "Sing Out of Darkness," American Foundation for Suicide Prevention benefit, 6:30 p.m., www.singoutofdarkness.org.
The Chapel Skylar Grey, TeamMate, 9 p.m.,

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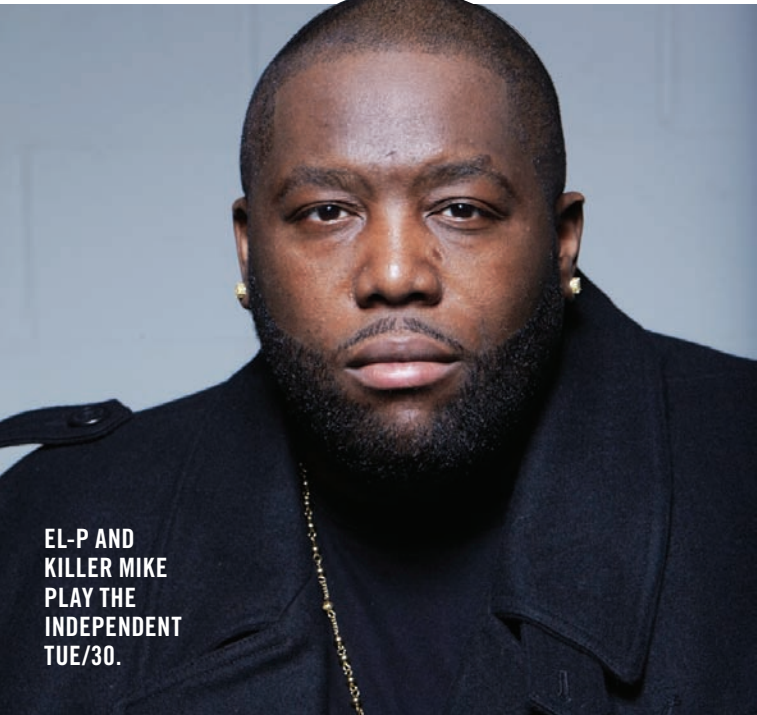
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Savanna Jazz Club Carol Luckenbach, 7:30 p.m., \$10.
Top of the Mark Black Market Jazz Orchestra, 9 p.m., \$10.

INTERNATIONAL

Amnesia Baxtalo Drom, 9 p.m., \$5-\$10.
Bissap Baobab Trio Troubadour, 7 p.m., free.
Little Baobab "Paris-Dakar African Mix Coupe Decale," 10 p.m.
Yoshi's San Francisco Spanish Harlem Orchestra, 8 & 10 p.m., \$27-\$34.

BLUES

Biscuits and Blues Grady Champion, 8 & 10 p.m., \$20.
Boom Boom Room Bill Phillippe, 6 p.m., free.
Cafe Royale Allister's Chicago Blues Jam, 9 p.m.

EXPERIMENTAL

San Francisco Community Music Center
"Emanation & Artifacts," 7:30 p.m., \$10-\$15.

SOUL

Cafe Du Nord Midtown Social, Kenny O, Jam the Man, 9:30 p.m., \$10.
Edinburgh Castle "Soul Crush," 10 p.m., free.
Underground SF "Sissy Strut," 10 p.m., \$3-\$5,

SATURDAY 27

ROCK

Bender's Proudflsh, Elegy, Verzerrung, 10 p.m., \$5.
The Chapel Dead Meadow, 9 p.m., \$15-\$17.
Hemlock Tavern Swiftumz, The Underground Railroad to Candyland, White Night, Love Devotion, 9:30 p.m., \$8.
The Independent Hockey, Saint Motel, Swimm, 9 p.m., \$15.
The Knockout "Shine On," 9 p.m., \$7.
Make-Out Room Quaaludes, Silver Shadows, 7:30 p.m., \$8.
Thee Parkside The Dickies, Sharp Objects, The Nerv, Boats!, 9 p.m., \$15.

DANCE

BeatBox "Industry," 10 p.m., \$20.
Cafe Du Nord "Dark Room," 9:30 p.m., \$12-\$15.
Cat Club "Right?!!": A '90s Party - *Total Request Live* Night, 9:30 p.m., \$6-\$10.
DNA Lounge "Bootie S.F.," 9 p.m., \$10-\$15.
Elbo Room Matrixxman, oOoO (DJ set), Banjee Report, Santa Muerte, Chauncey CC, 10 p.m., \$5-\$8.
The EndUp Shangri-La, Asian queer dance party, 10 p.m., \$15-\$20.
The Lab "The Minimal Wave Fête: Side A," 10 p.m., \$12-\$15.
Lookout "Bounce!," 9 p.m., \$3.
Madrone Art Bar "Blunted Funk," 9 p.m., \$5 (free before 10 p.m.).
Mezzanine: 444 Jessie, San Francisco, 625-8880. "Lights Down Low," w/ Duke Dumont, Cyril Hahn, Lane 8, Sleazemore, Richie Panic, 9 p.m., \$15-\$20.
Mighty: 119 Utah, San Francisco, 762-0151. "Night Moves," w/ Jimmy Edgar, Nikola Baytala, DeeJay Theory, Papa Lu, The Whoolligan, Elz, Lisbona, 10 p.m., \$10 advance.
Milk Bar: 1840 Haight, San Francisco, 387-6455. "Spilt Milk," w/ Steve Huerta, Patrick Lotilla, Taylor Fife, Shaky Premise, Etcher/Engraver, 9 p.m., \$5.
Monarch: 101 6th St., San Francisco, 284-9774. "Monarch: Invaded by Unicorns," w/ DJ Mes, WhiteNoize, Mike Balance, divaDanielle, Fleetwood Smack, 9 p.m., \$5-\$10.
Neck of the Woods: 406 Clement St., San Francisco, 387-6343. Goldroom, The Chain Gang of 1974, Danyolsan (DJ set), 9 p.m., \$15-\$18.
Public Works: 161 Erie, San Francisco, 932-0955. "Face," w/ Pat Mahoney, Tim Sweeney, Mike Simonetti, Eug (in the main room), 9:30 p.m., \$12-\$15; "Icee Hot," w/ Terrence Dixon, Shawn Reynaldo, Ghosts on Tape, Rollee Fingers

CONTINUES ON PAGE 28 >>

WORLD GUITAR SHOW

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7/24
9PM
\$10

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THU

7/25
9:30PM
\$5 B4
10:30
\$8 AFTER

AFRO-TROPI-ELECTRIC-SAMBA-FUNK

AFROLICIOUS
WITH DJS/HOSTS
PLEASUREMAKER & SENOR OZ
AND RESIDENT PERCUSSIONISTS

FRI

7/26
10PM
\$5 B4 11PM
\$7 AFTER

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KAT 010, CELSKII,
DEEANDROID, LADYFINGAZ
FEATURING CMG, ALMA THE DREAMER, MISTA B, ANDRE;
HOSTED BY Z MAN

SAT

7/27
10PM
\$5 ADV
\$10 DOOR

120 MINUTES

MATRIXMAN,
oOoO (DJ SET),
BANJEE REPORT
WITH RESIDENT DJS
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LASERS & FOG BY FUTURE WEAPONS
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SUN

7/28
9PM
FREE
B4 9:30PM
\$6 AFTER

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MON

7/29
9PM
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\$2 DRINK SPECIALS

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VOID BOYS
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GRILL CLOTH, DJ DAHMER

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9PM
\$10

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BEAT CRUSHER TOUR
DYM, FRACTURED
CRASHFASTER
TOGETHER WE ARE ROBOTS
DJS STARR & ROTA

WED

7/31
9PM \$8

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FOG DUB
THE RUDICALS
CARNE CRUDA

UPCOMING

THU 8/1 **AFROLICIOUS**
FRI 8/2 **PINE BOX BOYS**
SAT 8/3 **SAT NITE SOUL PARTY**
SUN 8/4 **DUB MISSION: DJ SEP**

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FRIDAY 7/26

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SATURDAY 7/27

TBD

SUNDAY 7/28

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• Irony Butterfly

• Buzzy Frets

• The Doubt Factory

THURSDAY 07/25
9PM • \$10 ADV & DOOR

• A Fine Surprise

• Avi Wisnla

• KG Turner

FRIDAY 07/26
9PM • \$10 ADV & DOOR

• Shake It Booty Band

• Last Bastion

• Prophet Soul

SATURDAY 07/27
9PM • \$8 ADV & DOOR

• Callow

• The Gospel Flats

• Robin Yukiko

SUNDAY 07/28
8PM • \$10 ADV & DOOR

• Michael Koppy

• Frank Lindamood

• Ray Vaughn

MONDAY 07/29
8PM • \$FREE

• Open mic with
Brendan Getzell

TUESDAY 07/30
8PM • \$5 ADV & DOOR

• Swift Technique

• Pinot

• Tim Snider

WEDNESDAY 07/31
8PM • \$8 ADV & DOOR

• Holy Ghost Tent Revival

• Mary Jones' Lights

• Up the Chain

THURSDAY 08/01
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• Chi McClean

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WHITE WIZZARD

MONDAY AUGUST 12 / 6:30 PM

DAVEY SUICIDE

SUNDAY AUGUST 25 / 6:00 PM

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SUNDAY OCOTBER 6

SAXON
W. FOZZY

WEDNESDAY OCOTOBER 9

BOOK OF LOVE

TUESDAY SEPTEMBER 10

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8:30PM \$6

SAMVEGA
the Mondegreens, Telenovela

THU JULY 25
8:30PM \$7

COOL GHOULS
Zebra Hunt, Charles Leo Gebhardt IV

FRI JULY 26
9:30PM \$7

BLISSES B
Acacia, The Visibles

SAT JULY 27
9PM \$8

SWIFTUMZ
Underground Railroad to Candyland,
White Night (Burger), Love Devotion

SUN JULY 28
8:30PM
\$8 ADV/\$10 DOOR

Alcoholocaust presents:
NAAM (Brooklyn, Tee Pee)
Mondo Drag (Alivet), Hornss
8 adv./\$10 door. Adv. tix on sale.

MON JULY 29
EARLY - 7PM \$5
LATER - 9:30PM FREE

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PUNK ROCK SIDESHOW

TUE JULY 30
8:30PM \$6

FOLIVORE
Hivelords, Sadqiqacea

WED JULY 31
8:30PM \$6

WINTER TEETH
The Plurals, Rare Animals

THU AUG 1
8:30PM
\$10 ADV/\$12 DOOR

JOSEPHINE FOSTER
Victor Herrero, Mark Borthwick
Adv. tix on sale.

FRI AUG 2
9PM
\$12 ADV/\$15 DOOR

NEIL MICHAEL HAGERTY & THE HOWLING HEX
(Drag City) play "Rogue Moon",
and special guest Sands
Adv. tix on sale.

SAT AUG 3
9PM \$8
\$12 ADV/\$15 DOOR

NEIL MICHAEL HAGERTY & THE HOWLING HEX
(Drag City) play "Earth Junk",
and special guest Sweet Chariot
Adv. tix on sale.

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WEDNESDAY 7/31 - SATURDAY 8/3

FROM THE HEAT!

ADAM RAY
CHRIS VOTH, MARK SERRITELLA

THURSDAY 8/8 - SATURDAY 8/10

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FRIDAY 7/26 - SUNDAY 7/28

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America's Got Talent Finalist!

FRIDAY 8/2 - SATURDAY 8/3

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FRIDAY 8/9 - SATURDAY 8/10

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MUSIC LISTINGS

CONT>>

(in the OddJob loft), 9:30 p.m., \$12-\$15.
Ruby Skye: 420 Mason, San Francisco, 693-0777. MAKJ, 9 p.m., \$20 advance.
Temple: 540 Howard, San Francisco, 978-9942. "Life," w/ SkOstep, David Paul, DJ H3ady, Camouflage, Frankie Jr., Johnny Funk, Rain Roca, Nelson, Yusuke, Grand Wizard Wombat, 10 p.m., \$20.
Vessel: 85 Campton, San Francisco, 433-8585. J.J. Flores, 10 p.m., \$10-\$30.

HIP-HOP

John Collins: 138 Minna, San Francisco, 512-7493. "Nice," w/ DJ Apollo, Fourth Saturday of every month, 10 p.m., \$5.
Slate Bar: 2925 16th St., San Francisco, 558-8521. "So Fresh," w/ DJs Twin Spin, Miles Green, and Audio-1, 10 p.m.

ACOUSTIC

Atlas Cafe: 3049 20th St., San Francisco, 648-1047. Craig Ventresco & Meredith Axelrod, Saturdays, 4-6 p.m., free.

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 800-8782. Kobo Town, 9 p.m., \$15-\$18.

FITZ AND THE TANTRUMS PLAY THE WARFIELD SUN/28.

Exit Theatre: 156 Eddy, San Francisco, 673-3847. "Songwriter Saturdays," hosted by Melissa Lyn, Last Saturday of every month, 8:30 p.m., free/donation, www.songwritersaturdays.com.

JAZZ

Cafe Claude: 7 Claude, San Francisco, 392-3505. Terrence Brewer Trio, 7:30 p.m., free.
Club Deluxe: 1511 Haight, San Francisco, 552-6949. Saturday Afternoon Jazz, w/ Danny Brown, Danny Grewen, Eugene Warren, & Beth Goodfellow, 4:30 p.m., free.
Jazz Bistro At Les Joulins: 44 Ellis, San Francisco, 397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
Rasselas Ethiopian Cuisine & Jazz Club: 1534 Fillmore, San Francisco, 346-8696. The Robert Stewart Experience, 9 p.m., \$7.
The Rite Spot Cafe: 2099 Folsom, San Francisco, 552-6066. Mr. Lucky & The Cocktail Party, 9

p.m., free.
The Royal Cuckoo: 3202 Mission, San Francisco, 550-8667. Sam Grobe-Heintz, 7:30 p.m., free.
Savanna Jazz Club: 2937 Mission, San Francisco, 285-3369. Savanna Jazz Trio, 7 p.m., \$5.
Zingari: 501 Post, San Francisco, 885-8850. Anne O'Brien, Last Saturday of every month, 8 p.m., free.

INTERNATIONAL

1015 Folsom: 1015 Folsom St., San Francisco, 431-1200. "Pura," 9 p.m., \$20, www.puraclub.com.
Cigar Bar & Grill: 850 Montgomery, San Francisco, 398-0850. Orquesta La Clave, 8 p.m.
El Rio: 3158 Mission, San Francisco, 282-3325. "Mango," Fourth Saturday of every month, 3 p.m., \$8-\$10, www.facebook.com/pages/San-Francisco-CA/MANGO/73268235266.
Little Baobab: 3388 19th St., San Francisco, 643-3558. "Paris-Dakar African Mix Coupe

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WED 7/24

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THU 7/25

SWELLS

SEA KNIGHT, MOSAICS, MAGIC FIGHT



FRI 7/26 - 9PM

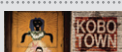
VOKAB KOMPANY

GO VAN GOGH



SAT 7/27

KOBO TOWN



TUE 7/30

FROM INDIAN LAKES

TALLHART

MAKESHIFT PRODIGY



WED 7/31

MAMMOTH LIFE

GIGGLE PARTY, ANIMAL FRIEND, LI XI
DJ NEIL MARTINSON (SMILE!)



THU 8/01

MINGO FISHTRAP

THE ELEVEN



SAT 8/03

AFROFUNK EXPERIENCE

BROUN FELLINIS



SUN 8/04

LECHEROUS GAZE

JOY, RED OCTOPUS, GRILL CLOTH
DJ HACKK, DJ GOOSEBUMPS



TUE 8/06

LIGHTNING DUST

LOUISE BURNS, SPELLS



FRI 7/26

PURPLE RAIN ANNIVERSARY!

THE PURPLE ONES

DJ DAVE PAUL



WED 7/31

GUTTERMOUTH

AGENT ORANGE

CIVIL WAR RUST, THE SWILLERZ



THU 8/01

LADY

ANTIQUÉ NAKED SOUL



FRI 8/02

SAMBAFUNK PRESENTS

FUNKTERNAL!



TUE 8/06

SIERRA LEONE'S REFUGEE

ALL STARS

BLACK NATURE BAND



WED 8/14

FROM THE ROBERT GLASPER EXPERIMENT

DERRICK HODGE



THU 8/15

ZAP MAMA

NAIMA SHALHOUB



TUE 8/20

JEL

DOSSEONE, MAIN ATTRACIONZ, ODD NOSDAM



THU 8/22

THE BROTHERS COMATOSE

T SISTERS



FRI 8/23

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FRI 8/02

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ORCHESTRA**

Sun, Jul 28

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Tue, Jul 30

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THE TOMMY IGOE BIG BAND
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Wed, Jul 31 - African music
pioneer touring latest album *Sarawoga*
**OLIVER MTUKUDZI
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Thu, Aug 1

One of the founders of "The Sax Pack"

STEVE COLE



Fri, Aug 2
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LES NUBIANS



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Fri, Jul 26
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PAUL MOONEY



Sat-Sun, Jul 27-28

JOHN PIZZARELLI QUARTET
WITH JESSICA MOLASKEY

Mon, Jul 29

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Tue, Jul 30 - African music pio-
neer touring latest album *Sarawoga*

**OLIVER MTUKUDZI
& the Black Spirits**

Wed, Jul 31

"The most successful group from Hawaii in recent history"
- *New York Times*

HAPA



Thu, Aug 1
Afropean, Urban, R&B
GRAMMY®-nominated duo

LES NUBIANS

Fri, Aug 2

Two-time GRAMMY®-nominated R&B vocalist

ERIC ROBERSON

Sat, Aug 3

WILD CHILD:

The Music of The Doors

Sat, Aug 3 Late Show

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JULY 26
LIVE STYLE WITH MEI LWUN
AND FRESH JUICE
WITH DAVID GREGORY



JULY 27
LIFE FEAT. SKOSTEP



JULY 28
EPR PRESENTS
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MUSIC LISTINGS

Decale," 10 p.m.
Make-Out Room: 3225 22nd St., San Francisco, "El SuperRitmo," 10 p.m., \$5.
Rickshaw Stop"Kafana Balkan," 9 p.m., \$15.
Yoshi's San Francisco Spanish Harlem Orchestra, 8 & 10 p.m., \$27-\$34.

BLUES

Biscuits and Blues Earl Thomas & The Blues Ambassadors, 8 & 10 p.m., \$24.
The Riptide Face the Giant, 9 p.m., free.

COUNTRY

Slim's Red Meat, I See Hawks in L.A., Rick Shea, 9 p.m., \$15.

EXPERIMENTAL

3 Fish Studios Soundwave ((6)) SonicLAB: AudioBus — Pacific Ocean, 5:30, 6:30 & 7:30

p.m., \$16, projectsoundwave.com.
The Lab Brutal Sound Effects Festival #75, 7 p.m., \$7.
San Francisco Community Music Center "The Axiom," w/ Wrack, Music at Large, Lords of Outland, 7:30 p.m., \$10-\$15, outsound.org.

SOUL

Bottom of the Hill Bad Rabbits, Air Dubai, B.Lewis, 9 p.m., \$12-\$14.
Edinburgh Castle "Nightbeat," 9 p.m., \$3.
Yerba Buena Gardens Congress, Lord Loves a Working Man, 1 p.m., free.

SUNDAY 28

ROCK

Bottom of the Hill Pushing the Sun, The Adarna,

Illusion of Self, 8 p.m., \$8.
Hemlock Tavern Naam, Mondo Drag, Hornss, 9 p.m., \$8-\$10.
Slim's Trash Talk, Ratking, 8 p.m., \$16.
Thee Parkside Into Eternity, Abnormal Thought Patterns, Ontogeny, 8 p.m., \$10.

DANCE

The Cellar "Replay Sundays," 9 p.m., free.
Elbo Room"Dub Mission," 9 p.m., \$6.
Holy Cow "Honey Sundays," w/ Honey Soundsystem, 9 p.m., \$5.
The Knockout "Sweater Funk," 10 p.m., free.
The Lab "The Minimal Wave Fête: Side B," 3 p.m., \$6.
Lookout "Jock," 3-8 p.m., \$2.
Mezzanine "Play T-Dance: The Black Party," w/ DJ Russ Rich, 5 p.m., \$31

HIP-HOP

Brick & Mortar Music Hall TiRon & Ayomari, Duckwrth, RGLND, CaliMade, 8 p.m., \$8-\$10.
SOMA StrEat Food Park "The Beat Down: Summer Beats & Eats," 11 a.m.-5 p.m.

ACOUSTIC

Club Deluxe Musical Mayhem with the Dimestore Dandy, 5:30 p.m., free.
Hotel Utah Ray Vaughn, Michael Koppy, Frank Lindamood, 8 p.m., \$10.
Milk Bar Dirty Cello, The Coyote Bandits, The Rogers, 4 p.m., free.
Plough & Stars Seisiún with Vinnie Cronin, 9 p.m.
The Rite Spot Cafe Tarnation, The Big Still, Bone Cootes, 5 p.m.
SundayNightMic.
Tupelo Hank Biggs & The Hardtops, Frank Lindamood, Michael Koppy, 4 p.m., free.
Yoshi's San Francisco Henry Kapono, 7 p.m., \$25-\$45.

JAZZ

Cafe Divine Mario Guarneri, Last Sunday of every month, 7 p.m.
Revolution Cafe Jazz Revolution, 4 p.m.
The Royal Cuckoo Lavay Smith & Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club Vocal Jam with Eric Tillman, 7 p.m., \$5.

INTERNATIONAL

Atmosphere "Hot Bachata Nights," 5:30 p.m., \$10.
Bissap Baobab "Brazil & Beyond," 6:30 p.m., free.

BLUES

Biscuits and Blues Candye Kane, 7 & 9 p.m., \$20.

CONTINUES ON PAGE 30 >>

Make-Out Room



WEDNESDAY 7/24 AT 7:30PM, \$8
FRONDS • SEASIDES
 BLACKIE VALENTINO • DJ COOL JERK

THURSDAY 7/25 AT 7:30PM, \$10
"GRUPO JUAN MASSA"
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MUSIC LISTINGS

CONT>>

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SOUL

Boom Boom Room “Deep Fried Soul,” 9:30 p.m., \$5.
Independent Hiatus Kaiyote, The Seshen, Bells Atlas, 9 p.m., \$22.

MONDAY 29

ROCK

Cafe Du Nord Detective, Silent Pictures, Sea Lioness, 8 p.m., \$12.
Elbo Room Acrobatic Dudes, Void Boys, Snake

Island, Grill Cloth, DJ Dahmer, 9 p.m., \$5.
Milk Bar Print Is Dead, Hart Bothwell, Andrew Castro, 8 p.m., free.

DANCE

DNA Lounge “Death Guild,” 9:30 p.m., \$3-\$5,

HIP-HOP

Brick & Mortar Music Hall Troy, Evenodds, Glitterface, 9 p.m., \$7-\$10.

ACOUSTIC

Bazaar Cafe The Family Crest, 7 p.m.
Fiddler’s Green Terry Savastano, 9:30 p.m., free/donation.

JAZZ

Le Colonial Le Jazz Hot, 7 p.m., free.

SOUL

Madrone Art Bar “M.O.M. (Motown on Mondays),” 8 p.m., free.

TUESDAY 30

ROCK

Brick & Mortar Music Hall From Indian Lakes, Tallhart, Makeshift Prodigy, 9 p.m., \$10-\$12.
Cafe Du Nord Deerpeople, Dig the Kid, We Will Be Lions, 8:30 p.m., \$8.
Hemlock Tavern Folivore, Hivelords, Sadqiqacea, 8:30 p.m., \$6.
The Knockout Spider Heart, Snake Island, The Green Door, 9:30 p.m., \$6.

DANCE

Aunt Charlie’s Lounge “High Fantasy,” 10 p.m., \$2.
Elbo Room DYM, Fractured, Crashfaster, Together We Are Robots, 9 p.m., \$10.
Monarch “Soundpieces,” 10 p.m., free-\$10.
Underground SF “Shelter,” 10 p.m., free, www.

HIP-HOP

Independent El-P, Killer Mike, Despot, Kool A.D., 8 p.m., \$20.

ACOUSTIC

Bottom of the Hill Shakey Graves, The Sam Chase, The Creak, 9 p.m., \$10.
Rickshaw Stop Daughn Gibson, William Tyler, Carletta Sue Kay, 8 p.m., \$12.
The Rite Spot Cafe Toshio Hirano, 8:30 p.m., free.

JAZZ

Burritt Room 400-0555. Terry Disley’s Rocking

Jazz Trio, 6 p.m., free.
Cafe Divine Chris Amberger, 7 p.m.
Revolution Cafe West Side Jazz Club, 5 p.m., free.
Verdi Club “Tuesday Night Jump,” 9 p.m., \$10-\$12.
Yoshi’s San Francisco Tommy Igloe Big Band, 8 p.m., \$22.

BLUES

Biscuits and Blues Craig Horton, 8 & 10 p.m., \$15.

FUNK

Madrone Art Bar “Boogaloo Tuesday,” w/ Oscar Myers & Steppin’, 9:30 p.m., \$2.

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The ascendants

Post:Ballet continues its ambitious rise

BY RITA FELCIANO
arts@sfbg.com

DANCE Though only in its fourth season, Robert Dekkers' Post:Ballet has already gained an enthusiastic, impressively large following that has allowed the company to move from the Cowell to the Herbst to this year's Lam Research Theater at Yerba Buena Center for the Arts. It's easy to see the reason for Dekkers' success.

While his dance making is clearly ballet-based, his works have an expansive sense of freedom that makes them welcoming and easy on the eye. By choosing to perform in the summer when other companies are on break, he can also work with highly trained professionals otherwise unavailable to a small (ten-person) ensemble like his. This year they came from Houston Ballet and Ballet Arizona, as well as the local Smuin Ballet, Alonzo King LINES Ballet, and Company C Contemporary Ballet.

Perhaps most intriguing is the ease with which Dekkers' choreography embraces the ground and the air as one liquid continuum. His dancers crawl, slither, and slide along the floor like billowing smoke — and then rise into space as if born to it.

The world premiere for seven dancers, *field the present shifts*, is probably Dekkers' most ambitious piece yet. It is a problematic work. A collaboration with architects Robert Gilson and Catherine Caldwell and a commissioned score, performed live by Matthew Pierce, it also features gorgeous magenta body-hugging costumes by Christine Darch, and a richly varied lighting design by David Robertson.

According to the program notes, *field* examines complex relationships. Within a given set of parameters, the piece also allows for individual decision-making by everyone involved. It added up to a lot of in-the-moment choices by a lot of people, and the results did not convince.

Visually, however, *field* was a feast for the senses. The dancers flew at each other like arrows, bunched up into swaying unisons as if buffeted by some gale force wind. They gathered on individual squares of light, responded to each other across the stage, and seemed to walk on water. They rolled into somersaults and carefully explored and yanked at each other. What I missed was an encompassing frame that held these individual units together. Also, a sense of uncertainty marred some the canons and unisons.

The two designers came up with what looked

like huge sheaves of wheat hung upside down; at one point, they were lowered, presumably for the dancers to interact with. Few of them did. So what was the point? The distinct character of each of the ten or so sections of *Pierce's* score for five violins, however, was a pleasure to hear.

The evening opened with the reworked *Colouring II* from 2011, danced with great authority by Ashley Flaner and Domenico Luciano.

The piece traced the making of a *pas de deux*, developing at the same time as Enrico Quintero's creation of a large, calligraphy-inspired painting. The dancers, approaching each other from opposite sides, added another gesture with each encounter, suggesting an almost filmic sense of accumulation. Daniel Berkman's score, performed live, contributed his own voice to this intriguing process. This was watching visual and kinetic art in the making, and it was a delight. However, Dekkers standing on the sidelines, cueing the process, seemed intrusive. He should have trusted his artists.

Sixes and Seven, also from 2011, is a solo, here danced delicately yet firmly by Jessica Collado. This was richly varied choreography in which the dancer made full use of her body, including an excellent use of gestural language. At times, Collado appeared to withdraw into herself, but she also reacted to invisible external forces that impinged on her. You got a sense that she was living in a rich world. If the use of an excerpt from Philip Glass's *Einstein at the Beach* meant to suggest some kind of cosmic existence, the choice was perfect.

Last year's *When in Doubt* ended awk-

wardly in a wobbly pyramid, and used a distracting word-and-sound score by Jacob Wolkenhauer. But Dekkers showed considerable choreographic chops in the way he used his septet of dancers both in unisons and in smaller units. With the women on pointe walking in plié, and Robertson's stark lighting that pulled the dancers across the stage with a quasi magnetic force, *When* began to feel ominous. This was even true for the two very different duets for Raychel Weiner and Christian Squire, and Collado and Jane Hope Rehm.

Dressing the women in black leotards and the topless men in black tights was inspired because the dancers could almost disappear into each other. The women were dark from the waist up, the men from the waist down. The color scheme abstracted personal interactions and sequences into two-dimensional patterns — thus foregoing overly eager tendencies to read narrative intentions into Dekkers' choreography. **SFBG**



PHOTOS BY TRICIA CRONIN

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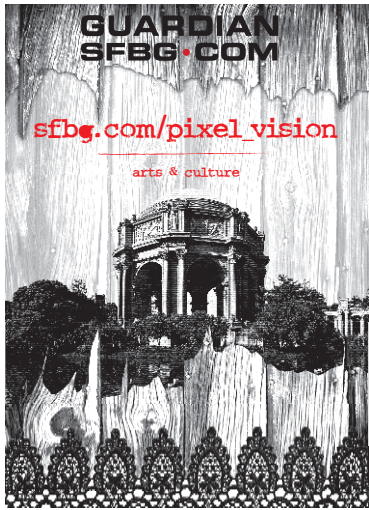
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STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Gorgeous Hussy: An Interview With Joan Crawford Exit Theatre, 156 Eddy, SF; www.wilywestproductions.com. \$15-35. Opens Fri/26, 8pm. Runs Aug 1, 3, 9, 15-16, 8pm. Running in repertory with *Lawfully Wedded* (below), this world premiere by Morgan Ludlow imagines a young writer's encounter with the legendary movie star. **Lawfully Wedded: Plays About Marriage** Exit Theatre, 156 Eddy, SF; www.wilywestproductions.com. \$15-35. Opens Thu/25, 8pm. Runs Sat/27, Aug 2, 8, 10, and 17, 8pm. Running in repertory with *Gorgeous Hussy* (above), this world premiere "collage of scenes and stories" by Morgan Ludlow, Kirk Shimano, and Alina Trowbridge takes on marriage equality.

ONGOING

Can You Dig It? Back Down East 14th — the 60s and Beyond Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Sat, 8:30pm; Sun, 7pm. Through Aug 25. Solo performer Don Reed returns with a prequel to his autobiographical coming-of-age hits, *East 14th* and *The Kipling Hotel*. **Chance: A Musical Play About Love, Risk, and Getting it Right** Alcove Theater, 415 Mason, Fifth Flr, SF; www.thealcovetheater.com. \$40-60. Thu/25-Sat/27, 8pm (also Sat/27, 3pm); Sun/28, 5pm. New Musical Theater of San Francisco presents Richard Isen's world premiere work inspired by the writings of Oscar Wilde. **Foodies! The Musical** Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food. **God of Carnage** Shelton Theater, 533 Sutter, SF; www.sheltontheater.com. \$26-38. Thu-Sat, 8pm. Through Sept 7. Shelton Theater performs Yasmina Reza's award-winning play about class and parenting. **Gold Rush! The Un-Scripted Barbary Coast Musical** Un-Scripted Theater Company, 533 Sutter, Second Flr, SF; www.un-scripted.com. \$10-20. Thu-Sat, 8pm. Through Aug 24. The Un-Scripted Theater Company performs an improvised musical about gold-rush era San Francisco. **Hedwig and the Angry Inch** Boxcar Theatre, 505 Natoma, SF; www.boxcartheatre.org. \$27-43. Thu-Sat, 8pm. Open-ended. John Cameron Mitchell's cult musical comes to life with director Nick A. Olivero's ever-rotating cast. **How to Make Your Bitterness Work for You** Stage Werx Theatre, 446 Valencia, SF; www.stagewerx.org. \$15-25. Mon-Tue, 8pm. Through Aug 27. Kent Underwood is a motivational speaker and self-help expert with some obvious baggage of his own in this solo play from former comedy writer and stand-up comedian Fred Raker (*It Could Have Been a Wonderful Life*). The premise, similar to that of Kurt Bodden's *Steve Seabrook: Better Than You* (ongoing at the Marsh), has the audience overlapping with participants in an Underwood seminar. Underwood, however, two years on the seminar circuit and still unable to get his book published, deviates from the script to answer texts related to a possible career breakthrough. Meanwhile, with the aid of some bullet points and illustrative slides, he explains the premise of said manuscript, "How to Make Your Bitterness Work for You," as the sad truth of his own underdog status emerges between the laugh lines. But where Bodden is careful to make his Seabrook a somewhat believable character despite the absurdity of it all (or rather, while firmly embracing the absurdity of the self-help industry itself), Raker and director Kimberly Richards put much more space between the playwright/performer and his character, which turns out to be a less effective strategy. Verisimilitude might not have mattered much if the comic material were stronger. Unfortunately, despite the occasional zinger, much of the humor is weak or corny and the narrative (interrupted at regular intervals by an artificial tone representing the arrival of a fresh text message) too contrived to sell us on the larger story. (Avila) **Keith Moon: The Real Me** Eureka Theatre, 215 Jackson, SF; www.brownpapertickets.com. \$40.

SUSAN JACKSON (WITH RYAN HAYES) STARS AS YOU-KNOW-WHO IN *GORGEOUS HUSSY*: AN INTERVIEW WITH JOAN CRAWFORD. PHOTO BY JIM NORRENA



Thu/25-Sat/27, 8pm; Sun/28, 7pm. Mick Berry performs the world premiere of his solo play about the Who drummer. **Sex and the City: LIVE!** Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. Why was *Sex and the City* not conceived of as a drag show in the first place? Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha; Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixie Carr as pent-up Charlotte. *Update: new episodes began May 15.* (Avila) **So You Can Hear Me** Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm. Extended through Aug 24. A 23-year-old with no experience, just high spirits and big ideals, gets a job in the South Bronx teaching special ed classes and quickly finds herself in over her head. Safiya Martinez, herself a bright young woman from the projects, delivers this inspired accounting of her time not long ago in perhaps the most neglected sector of the public school system — a 60-minute solo play that makes up for its relatively slim plot with a set of deft, powerful, lovingly crafted characterizations. These complex portraits, alternately hysterical and startling, offer their own moving ruminations on a violent but also vibrant stratum of American society, deeply fractured by pervasive poverty and injustice and yet full of restive young personalities too easily dismissed, ignored, or crudely caricatured elsewhere. An effervescent, big-hearted, and very talented performer, Martinez's own bounding personality and contagious passion for her former students (as complicated as that relationship was), makes this deeply felt tribute all the more memorable. (Avila) **Steve Seabrook: Better Than You** Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Sat, 8:30pm. Extended through Aug 24. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Kurt Bodden's deftly executed "seminar" and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his *Steve Seabrook* just this side of overly sensational or maudlin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila) **Sweet Bird of Youth** Tides Theatre, 533 Sutter, Second Flr, SF; www.tidestheatre.org. \$20-40. Wed-Sat, 8pm. Through Aug 24. Tides Theatre performs Tennessee Williams' Gulf Coast-set drama about an improbable couple. **Tinsel Tarts in a Hot Coma: The Next Cockettes Musical** Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu/25-Sat/27, 8pm. This is Thrillpeddlers' third Cockettes revival, a winning streak that started with *Pearls Over Shanghai*. While not quite as frisky or imaginative as the production of *Pearls*, it easily charms with its fine songs, nifty routines, exquisite costumes, steady flashes of wit, less consistent flashes of flesh, and de rigueur irreverence. (Avila) **Wunderworld** Creativity Theater, 221 Fourth St, SF; www.wunderworld.net. \$10-15. Sat-Sun, 2pm (also Sat, 11am; Sun, 5pm). Through Aug 11. In an irresistible boost to the the Children's Creativity Museum's new Creativity Theater (formerly

Zeum), beloved Bay Area comedian, playwright, and performer Sara Moore (*Show Ho*) teams up with gifted co-writer and performer Michael Phillis (*The Bride of Death*) and director Andrew Nance for a largely wordless, but gabble-packed, family-friendly comedy that asks what Alice might find down the rabbit hole were she to tumble down it again as an octogenarian? The 60-minute play showcases the elastic features and sharp comedic instincts of both Moore (as a hilarious and heartfelt Alice, whom no one recognizes these days unless she stretches her face smooth again) and Phillis (who kicks things off with a mimed pre-curtain speech deserving of its own encore, before coming back as the now droopy-eared White Rabbit). Equally endearing are performances by Dawn Meredith Smith (as Caterpillar, Red Queen, and a rest home nurse), choreographer Rory Davis (as the Cheshire Cat), and the inimitable Joan Mankin as Alice's bored nursing-home roommate and the Mad Hatter. (Avila)

BAY AREA

A Comedy of Errors Forest Meadows Amphitheater, 890 Bella, Dominican University of California, San Rafael; www.marinshakespeare.org. \$20-37.50. Opens Sat/27, 8pm. Presented in repertory Fri-Sun through Sept 29; visit website for performance schedule. Marin Shakespeare Company presents a cowboy-themed spin on the Bard's classic. **The Loudest Man on Earth** Lucie Stern Theatre, 1305 Middlefield, Palo Alto; www.theatreworks.org. \$19-73. Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Aug 4. TheatreWorks presents the world premiere of Catherine Rush's unconventional romantic comedy starring acclaimed actor Adrian Blue, who is deaf. **A Maze** Live Oak Theatre, 1301 Shattuck, Berk; www.justtheater.org. \$15-30. Thu-Sun, 8pm. Through Aug 4. Just Theater performs Rob Handel's drama about multiple characters re-inventing their identities, running in repertory with *Underneath the Lintel* (below). **Oil and Water** This week: Mill Valley Community Center (on the back lawn), 180 Camino Alto, Mill Valley; www.sfmt.org. Free. Wed/24, 7pm (music 6:30pm). Also Thu/25, 7pm (music 6:30pm), free, Montclair Ball Field, 6300 Moraga, Montclair; www.sfmt.org. Also Sat/27-Sun/28, 2pm (music 1:30pm), free, Live Oak Park, Shattuck at Berryman, Berk; www.sfmt.org. After presenting 53 seasons of free theater in the parks of San Francisco (and elsewhere), the San Francisco Mime Troupe faced a financial crisis in April that threatened to shut down this season before it even started. The resultant show, funded by an influx of last-minute donations, is one cut considerably closer to the bone than in previous years: instead of one two-hour musical, it's two loosely-connected one-acts riffing on general environmentalist themes. In *Deal With the Devil*, a surprisingly sympathetic (not to mention downright hawt) Devil (Velina Brown) shows up to help an uncertain president (Rotimi Agbabiaka) regain his conscience and win back his soul, while in *Crude Intentions* adorable, progressive, same-sex couple Gracie (Velina Brown) and Tomasa (Lisa Hori-Garcia) wind up catering a "benefit" shindig for the Keystone XL Pipeline giving them the opportunity to perpetrate a little guerilla direct action on a bombastic David Koch (Hugo E Carbajal). Throughout, the performers remain upbeat if somewhat over-extended as they

sing, dance, and slapstick their way to the sobering conclusion that the time to turn things around in the battles over global environmental protection is now — or never. (Gluckstern) **Sea of Reeds** Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Aug 18. The stage comes unusually populated in this latest from well-known Bay Area monologist and red-diaper baby Josh Kornbluth: a four-piece musical ensemble (El Beh, Jonathan Kepke, Olive Mitra, and Eii Wirtschafter) sits stage right, a standing table with some reed-making equipment appears stage left. Front and center is Kornbluth and his oboe, before him a music stand and behind him three "reeds" — freestanding concave walls of a bamboo-hue (designed by Nina Ball). But there's more: Kornbluth's physical trainer (Amy Resnick, replaced by Beth Wilmurt beginning August 7), bounding up from her seat in the first row to lend Kornbluth support or, more productively, prod him in the right direction as he takes the long road home to setting up a promised recital of Bach's Cantata No. 82. That set up hinges on his recent bar mitzvah, at 52, in Israel, and its unexpected connections between his life-long oboe playing, his Communist upbringing in New York, his mixed marriage, his conversations with a local rabbi, and the Book of Exodus (specifically, Moses's trail-blazing for the Israelites across the Red Sea, a.k.a., the Sea of Reeds). Although the introduction of supporting characters, musicians, and a musical score (by Marco D'Amrosio) breaks new ground for the longtime soloist, *Sea of Reeds* is classic — indeed classical (thanks to a final few tenuous bars from the promised Bach cantata) — Kornbluth. Directed by longtime creative partner David Dower, the show features the boyish comedic persona, the intricate storytelling, and the biographical referents that have given him a loyal following over the years. Diehard fans aside, the show's cheesy, somewhat self-regarding conceit of staging "spontaneous" interactions between Kornbluth and his trainer may not work with everyone. Perhaps more challenging, though, is the persistence of a less than fully examined disjunction between the political values of his parents and his own political and ethical evolution — a disjunction highlighted here in the narrative's fraught Middle Eastern setting and its vague navigation between the violence of religious zealotry and a plea for tolerance. (Avila) **The Spanish Tragedy** Forest Meadows Amphitheater, 890 Bella, Dominican University of California, San Rafael; www.marinshakespeare.org. \$20-37.50. Presented in repertory Fri-Sun through Aug 11; visit website for performance schedule. Marin Shakespeare Company performs Thomas Kyd's Elizabethan revenge tragedy. **This Is How It Goes** Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Wed/24-Sat/27, 8pm; Sun/28, 2 and 7pm. An awkward love triangle between former high school classmates gets the caustic Neil LaBute treatment in Aurora Theatre Company's production of *This Is How It Goes*. Not content to merely skewer the familiar battles between the sexes, LaBute further prods his captive audience with the big stick of race relations, and the often unacknowledged prejudices that lurk in the hearts of men. And women. There are no innocents in this play, though each character certainly has moments where they play upon audience sympathies, only to betray them a few inflammatory lines later. As the marriage between the successful yet self-conscious African American alpha male Cody (Aldo Billingslea) and his neurotically placating Caucasian wife Belinda (Carrie Paff) erodes, the mostly affable (and former fat kid) "Man" (Gabriel Marin) insinuates himself in the middle of their troubled relationship, obviously still carrying the torch for Belinda he did 15 years ago — as well as the same wary animosity an unpopular kid carries for the star of the track team, in this case, Cody. All three actors do a very good job of shape-shifting between their middle-class Jekyll and Hyde selves, assisted in part by Marin's amiable asides, which don't so much lull the audience as tease them with the idea that things are about to get better, when they can only get worse. (Gluckstern) **Underneath the Lintel** Live Oak Theatre, 1301 Shattuck, Berk; www.justtheater.org. \$15-30. Mon and Wed, 8pm; Sat-Sun, 3pm. Through Aug 4. Just Theater performs Glen Berger's literary comedy, running in repertory with *A Maze* (above). **The Wiz** Julia Morgan Theater, 2640 College, Berk; www.berkeleyplayhouse.org. \$17-60. Wed-Thu and Sat, 7pm (also Sat, 2pm); Sun, noon and 5pm. Through Aug 25. Berkeley Playhouse travels to Oz with the Tony-winning musical. **SFBG**

ARTS + CULTURE



OCTOPUS KITES FILL THE SKIES AT THE ANNUAL BERKELEY KITE FESTIVAL.

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On the Cheap listings are compiled by Guardian staff. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 24

Andrew Sean Greer Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The best-selling author reads from his new novel, *The Impossible Lives of Greta Wells*.

THURSDAY 25

"Annual Day Out of Time: Free Green Day 2013" Ocean Beach Fire Pits, Golden Gate National Recreation Area, 1000 Great Hwy, SF; facebook.com/flyingserpentproductions. 7-10pm, free. Meditation and music are a part of this event aiming to "give thanks to the universe, unite people through art, and promote peace through culture."

Susan Choi Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The Pulitzer Prize nominee reads from her new novel, *My Education*.

Michael Koppy Book Passage, One Ferry Building, SF; www.bookpassage.com. 6pm, free. The author-guitarist presents *Ashmore's Store*, a CD and companion book with songs and stories about growing up in the Deep South.

William Bryant Logan Bone Room, 1573 Solano, Berk; www.boneroompresents.com. 7pm, free. The author discusses and signs *Air: The Restless Shaper of the World* as part of the Bone Room's "Natural History Salon" series.

FRIDAY 26

"The Sketchbook Project" SF Center for the Book, 375 Rhode Island, SF; www.sfcbook.org. 4-8pm. (Also Sat/27, 2-8pm; Sun/28, noon-6pm). Free. The touring, crowd-sourced Sketchbook Project, a mobile library comprised of over 1,000 sketchbooks from around the world, visits San Francisco as part of a multi-city tour.

SATURDAY 27

Berkeley Kite Festival Berkeley Marina's Cesar E. Chavez Park, 11 Spinnaker Way, Berk; www.berkeleykitefestival.com. 10am-6pm, free. Through Sun/28. Live music, food, a petting zoo, and, of course, all things kite — kite-making, kite battles, giant creature kites, the Kite Team of Japan — highlight this 28th annual festive family event.

"Hand to Mouth #59" Rebound Bookstore, 1611 Fourth St, San Rafael; www.reboundbookstore.com. 4-6pm, free. Poets Terry Lucas and Iris Dunkle read from their new books.

"MakeArt Workshop: Poster Art" Museum of Craft and Design, 2569 Third St, SF; www.mocand.org.

sfmcg.org. 1:30-3:30pm, \$10. Aimed at kids ages 6-12, this workshop includes a tour of "Good Design: Stories from Herman Miller," plus a poster-designing activity inspired by the colorful work of Herman Miller creative director Steve Frykholm.

Renegade Craft Fair Fort Mason Center Festival Pavilion, Marina at Buchanan, SF; www.renegadecraft.com. 11am-7pm, free. Through Sun/28. Over 250 modern crafters (jewelry, toys, textiles, paper goods, food, clothing furniture ... you name it) descend on Fort Mason for this lively fair. Other attractions include a make-and-take workshop, a photo booth, snacks and beer, and more.

SUNDAY 28

"LaborFest BookFair" Mission Cultural Center for Latino Arts, 2868 Mission, SF; www.laborfest.net. 10am, free. A full day of events — including author readings, panel discussions, and film screenings — highlight this sixth annual event.

"Sundays in Kerouac Alley" City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 2-4pm, free. Long-running literary road show Sister Spit takes over Kerouac Alley with host Michelle Tea.

MONDAY 29

"An Evening of Poetry" Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. Adam Fitzgerald, Dorothea Lasky, and Geoffrey G. O'Brien read their works.

"45th Anniversary of the San Francisco State Strike: Labor and the Lessons for Today" ILWU Local 34 Hall, 801 Second St, SF; www.laborfest.net. 7pm, free. Remember SFSU's landmark strike in favor of ethnic studies classes and open admissions policies with a panel discussion and screening of documentary *The Turning Point: SF State '68 Strike*.

TUESDAY 30

"Tesla to Tomorrow: A Monthly Film and Discussion Series on Energy Issues" Berkeley Fellowship of Unitarian Universalists, 1924 Cedar, Berk; www.bfuu.org. 7pm, \$5-10 suggested donation. Gather to discuss the development of commercial electricity and other topics, as well as view two films: *The Missing Secrets of Nicola Tesla* and *A Machine to Die For*.

"Watermusic in the Tracks: The Halcyon Days of Cable Cars in San Francisco" St. Philip's Catholic Church, 725 Diamond, SF; www.sanfranciscohistory.org. 7:30pm, \$5. Cable car history and illustrated stories with Friends of the Cable Car Museum director Michael Phipps. Presented by the SF History Association. **SFBG**

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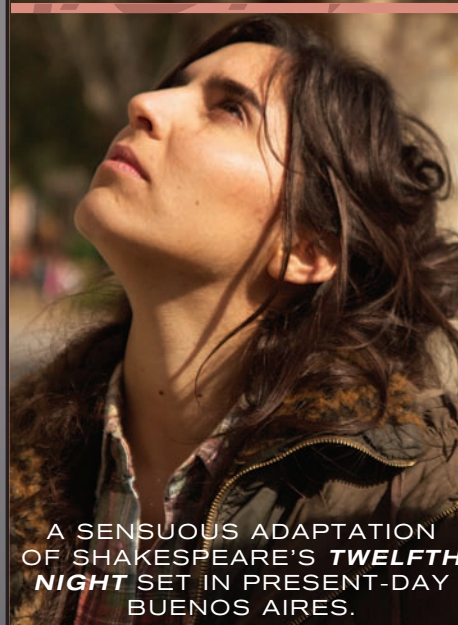


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FROM TOP LEFT: *THE TRIALS OF MUHAMMAD ALI*; *BRAVE MISS WORLD*; *HERE ONE DAY*; *THE LAST WHITE KNIGHT*; *MY FATHER AND THE MAN IN BLACK*; AND *GIDEON'S ARMY*.

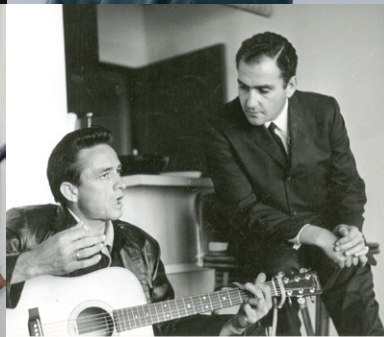
BY CHERYL EDDY
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SAN FRANCISCO JEWISH FILM FESTIVAL
The 33rd San Francisco Jewish Film Festival broadens its scope this year with a theme — “Life Through a Jew(ish) Lens” — that allows it to encompass a wide spectrum of films. Though plenty of SFJFF’s programs do specifically address Jewish religion and culture, some of the films I watched were only tangentially “Jew(ish)” — as in, they simply happened to be made by a Jewish filmmaker. For fans of quality programming, however, that’s a moot point: SFJFF 2013 is a solid if eclectic festival, with a typically strong showing of documentaries well worth seeking out.

Previously seen locally at the San Francisco International Film Festival, Martha Shane and Lana Wilson’s *After Tiller* is as timely as ever, with the advent of increasingly restrictive abortion legislation in states like Texas and North Carolina. This doc focuses on the four (yes, only four) doctors in America who are able to perform late-term abortions — all colleagues of Dr. George Tiller, assassinated in 2009 by a militant anti-abortionist.

The film highlights the struggles of what’s inherently a deeply difficult job; even without sign-toting (and possibly gun-toting) protestors lurking outside their offices, and ever-shifting laws dictating the legality of their practices, the situations the doctors confront on a daily basis are harrowing. We sit in as couples make the painful decision to abort babies with “horrific fetal abnormalities;” a rape victim feels guilt and relief after terminating a most unwanted pregnancy; a 16-year-old Catholic girl in no position to raise a child worries that her decision to abort will haunt her forever; and a European woman who decides she can’t handle another kid tries to buy her way into the procedure. The patients’ faces aren’t shown, but the doctors allow full access to their lives and emotions — heavy stuff.

Similarly devastating is *Brave Miss World*, Cecilia Peck’s portrait of Israeli activist Linor Abargil, who survived a violent rape just weeks before she won the Miss World pageant in 1998. As Linor travels around the world on her mission to help others heal from their own sexual assaults, it becomes clear that she still has some lingering issues of her own to deal with. Taking action — working tirelessly to keep her rapist in prison; making a painful return trip to Milan, where the attack



The truth hurts

..... Weighty themes permeate SF Jewish Film Festival docs

happened — only brings a certain amount of closure. Her emotional fragility manifests itself in a newfound embrace of religion (much to the confusion of her largely secular family, fiancé, and gay best friend), which is somewhat at odds with *Brave Miss World*’s female-empowerment message. Still, though it gets a bit documentary-as-therapy, *Brave Miss World* offers a compelling look at one woman’s determined quest to help others who’ve suffered similar traumas — urging them, through sheer force of personality, to speak out and become activists themselves.

More cinematic therapy is offered up by the structurally similar *Here One Day* and *My Father and the Man in Black*. In both of these first-person docs, the filmmaker remembers a parent who committed suicide, making extensive use (in both cases) of remarkably candid audio and written diaries that were left behind. In *Here One Day*, Kathy Leichter delves into her troubled mother’s manic depression as she cleans out the closets of the New York City apartment where she grew up — and where her own young family now resides. Even more fraught with meaning than her mother’s physical leftovers — a mix of both meaningful (her writings and recordings) and pack-ratty (a trash-scavenged Marie Antoinette bust, a Coca-

Cola memorabilia collection) — is the window where she leapt to her death in 1995. Leichter’s father, longtime New York State Senator Franz Leichter, is among the family members who speak openly about the event.

Filmmaker Jonathan Holiff’s *My Father and the Man in Black* is no less personal, but it offers slightly broader appeal, weaving the tale of Holiff’s father, Saul Holiff, and his stint as Johnny Cash’s manager from 1960-73. Holiff’s association with Cash coincided with the musician’s *At Folsom Prison* triumph, but also with the height of his raging drug problem; the beleaguered Holiff spent much of his time doing damage control in the wake of cancelled (or should-have-been cancelled) concerts. Parenting wasn’t a high priority, the younger Holiff recalls, but once the filmmaker discovers his father’s memoir and memorabilia-stuffed storage locker, he’s able to piece together the man behind the anger (and the drinking problem). The film relies perhaps too heavily on re-enactments (that, in turn, are heavily inspired by 2005’s *Walk the Line*), but it offers a not-often-seen perspective on show biz’s darker aspects, as witnessed by a man tasked with managing a superstar whose addictions often threatened to overtake his talent.

Beyond parental angst, another

favorite theme among SFJFF doc-makers is race. Paul Saltzman builds off an incident in his own life for *The Last White Knight*, an insightful but at-times difficult to watch film anchored by an interview with Delay De La Beckwith, aging racist. (His father, the late Byron De La Beckwith, was finally convicted in 1997 of killing civil rights leader Medgar Evers in 1963.) Saltzman and the younger Beckwith, who are around the same age, first met in 1965: one, an idealistic student who traveled to Mississippi to help register African American voters; the other, a proud KKK member who punched Saltzman in the face because he didn’t care much for meddling outsiders. Welcome to the South!

Using animation, interviews with other civil rights activists (including Harry Belafonte and Morgan Freeman — though the latter insists “I don’t talk race”), and personal reflections, *The Last White Knight* strives to explore the current state of race in America. At its heart, though, it’s about the two men who form a surprising friendship of sorts, despite their combative past. It’s unclear, after all these years, if Beckwith is truly a chuckling specter of evil (“Got what they deserved,” he drawls when asked about the 1964 murders of civil rights workers Andrew Goodman, James

Chaney, and Michael Schwerner), or a simple-minded man who thinks nothing of saying “Obama is a direct descendent of the devil” — and, while smiling and chatting with a man he knows is Jewish, “Jews control all the money and the media.” Jaw-dropping doesn’t begin to cover it, but Saltzman remains admirably composed throughout.

Race also factors, inevitably, into *The Trials of Muhammad Ali*, Bill Siegel’s lively investigation of the boxing champ’s Nation of Islam conversion, name change, and refusal to fight in Vietnam. If you’ve seen an Ali doc before (or even the 2001 biopic), a lot of the footage and material will feel familiar. But *Trials*, which offers interviews with Louis Farrakhan and Ali’s former wife Khalilah, among others, does well to narrow its focus onto one specific — albeit complicated and controversial — aspect of Ali’s life.

Contemporary civil rights struggles factor heavily in Dawn Porter’s *Gideon’s Army* (first screened here at DocFest), about a trio of public defenders struggling with daunting work loads (one woman has 180 clients at a time) and a system seemingly rigged against low-income defendants, many of whom plead guilty, whether or not they actually are, because they simply have no other options. Like *After Tiller*, it’s a doc that offers a sobering, eye-opening look at a job you wouldn’t want — yet makes you glad that those who do it are such steadfast characters.

And if all that sounds too intense, take note of these two films: Mehrnaz Saeedvafa’s *Jerry and Me*, in which the filmmaker and teacher reflects on Hollywood’s influence on her pre-revolutionary Tehran youth (including her love of Jerry Lewis; if you’ve ever wanted to see clips of 1960’s *Cinderella* dubbed in Persian, this is your chance); and *Amy Winehouse: The Day She Came to Dingle*, a made-for-TV concert film that spotlights the singer in 2006, before her slide into addiction derailed her career and ended her life. Here, her voice sounds stunning as she croons her hits in a tiny, 200-year-old church; she’s also sweetly jazzed to discuss her influences (dig her story of hearing Ray Charles for the first time) in an accompanying sit-down interview that reveals how endearing and intelligent she could be. **SFBG**

SAN FRANCISCO JEWISH FILM FESTIVAL

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www.sfjff.org

The death aquatic

..... 'Blackfish' investigates the many tragedies of SeaWorld

BY CHERYL EDDY
cheryl@sfbg.com

FILM The 911 call placed from SeaWorld Orlando on February 24, 2010 imparted a uniquely horrific emergency: "A whale has eaten one of the trainers." That revelation opens Gabriela Cowperthwaite's *Blackfish*, a powerful doc that puts forth a compelling argument against keeping orcas in captivity, much less making them do choreographed tricks in front of tourists at Shamu Stadium.

Whale experts, former SeaWorld employees, and civilian eyewitnesses step forward to illuminate an industry that seemingly places a higher value on profits than on safety — skewed priorities that made headlines after veteran trainer Dawn Brancheau was killed by Tilikum, a massive bull who'd been involved in two prior deaths. (Though SeaWorld refused to speak with Cowperthwaite on camera, they recently released a statement calling *Blackfish* "shamefully dishonest, deliberately misleading, and scientifically inaccurate;" read the filmmaker's response to SeaWorld's criticisms at film blog Indiewire.) *Blackfish*, which premiered locally at the San Francisco International Film Festival, opens theatrically this week. I spoke with Cowperthwaite ahead of its release.

SF Bay Guardian *Blackfish* uses home-movie footage to illustrate training accidents, whale misbehavior, and so forth. I'm guessing a company as image-conscious as SeaWorld would strive to keep that kind of material out of the public eye. How did you get ahold of it? **Gabriela Cowperthwaite** It came from every source imaginable: personal archives, historical archives, people who happened to be filming shows when they were visitors at the park. We had to vet every piece of footage, figure out the original owner, and go from there. It was the most time-consuming process imaginable — but we really needed to be inside the park to tell the story, so we had no choice but to really do the detective work to find out where every little bit came from.

SFBG Did you do any of your own

clandestine filming at SeaWorld?

GC We kind of had to. I had to "meet" Tilikum, you know? Whatever we could do to get footage that could truthfully represent the story, we did.

SFBG The film interviews several former SeaWorld trainers who seem eager to speak out against the park. How did you find them?

GC When they heard how SeaWorld responded to Dawn Brancheau's death in the news, they knew something was amiss and they began speaking out. In terms of them being comfortable [with being in] the film, they had spoken to author Tim Zimmerman



[for the] Outside magazine article "Killer in the Pool," and had felt a level of comfort with him. His article was one of the best articles I read about the Brancheau case. So from that, I was able to contact them. Their only caveat was that the film [would have to] be truthful, and I told them I planned to do a fact-based narrative that wasn't sensationalized or gratuitous. Because we saw eye to eye on that approach, they agreed to be interviewed.

SFBG *Blackfish* highlights the disconnect between SeaWorld's version of Brancheau's death and what the trainers suspect actually happened. Their analysis of the video shot in the moments leading up to the attack is very effective.

GC It's exactly what you want to know because you can't understand what's happening. The lay viewer sees a whale circling a pool; there's

nothing other than, "Isn't this a cute trick?" Audience members at these shows are trained just as much as the whales are, to respond and laugh and clap on cue. And yet, to have a trainer say, "Oh no, this session is going badly" — that was so eye opening for me, and I could only learn that from these former trainers.

SFBG What do you think would be the best-case scenario for whales in captivity, going forward?

GC If SeaWorld were to stop its breeding program, that would be hugely important. And one of the best alternatives [for whales in the park] is instituting a sea pen, which is essentially cordoning off part of an ocean cove with a big net. You can't just dump [the whales] into the ocean because they don't know how to eat live fish, and a lot of them are hopped up on antibiotics. But you could soft-release them and keep them in a place where you could monitor their health, and yet allow them to be in an ocean environment. That would be an amazing thing that SeaWorld could do.

SFBG You mentioned that you had gone to see Tilikum in person. What was that like?

GC I was terrified of Tilikum when I first started making the documentary — I think because I'd read [Brancheau's] autopsy report early on, and it was the stuff of nightmares. But when I started unpacking his life to try and understand [him], I started feeling this empathy. It culminated with me seeing him and truly feeling sorry for this tremendous, impossible animal — relegated to doing this silly lap around the pool and splashing everybody, and then going right back into his little pool.

SFBG And SeaWorld doesn't acknowledge that it's the whale that killed the trainer, of course.

GC Oh no. Absolutely not. They just don't talk about it. And remember, they call everything Shamu. That's the easiest way not to have to deal with the Tilikum factor. **SFBG**

BLACKFISH opens Fri/26 in Bay Area theaters.

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock. For complete film listings, see www.sfbg.com.

SAN FRANCISCO JEWISH FILM FESTIVAL

The 33rd San Francisco Jewish Film Festival runs July 25-Aug 12 at the Castro Theatre, 429 Castro, SF; JCCSF, 3200 California, SF; Smith Rafael Film Center, 1118 Fourth St, San Rafael; California Theatre, 2113 Kittredge, Berk; Grand Lake Theater, 3200 Grand, Oakl; Piedmont Theater, 4186 Piedmont, Oakl; and Cinearts@Palo Alto Square, 3000 El Camino Real, Bldg 6, Palo Alto. For tickets (most shows \$12) and complete schedule, visit www.sjfff.org.

OPENING

Blackfish See “The Death Aquatic.” (1:30) *Shattuck*.
Computer Chess Mumblecore maestro Andrew Bujalski (2002’s *Funny Ha Ha*; 2005’s *Mutual Appreciation*) makes his first period picture, kinda, with this stubbornly, gloriously retro saga set at an early-1980s computer-chess tournament (with a few ventures into the freaky couples-therapy seminar being held at the same hotel). The technology is dated, both on and off-screen, as hulking machines with names like “Tsar 3.0” and “Logic Fortress” battle for nerdy supremacy as a cameraman, wielding the vintage cameras that were actually used to film the feature, observes. Tiny dramas highlighting the deeply human elements lurking amid all that computer code emerge along the way, and though the Poindexters (and the grainy cinematography) are authentically old-school, the humor is wry and awkwardly dry — very 21st century. Keep an eye out for indie icon Wiley Wiggins, last seen hiding from Ben Affleck’s hazing techniques in 1993’s *Dazed and Confused*, as a stressed-out programmer. (1:32) *Opera Plaza*, *Shattuck*. (Eddy)
Fame High This doc by Scott Hamilton Kennedy (2008’s *The Garden*) steps behind the doors of the LA County High School for the Arts, where teens toil in (and out of) the classroom to achieve their artistic dreams. There’s the jazz pianist with the overbearing stage dad; the sheltered ballerina whose Juilliard



aspirations depend on her learning to loosen up on the dance floor; the sparkplug actress who hails from a theatrical family; and the harpist-singer whose mother moved with her from small-town Wisconsin to nurture her talents. As the year progresses, *Fame High* tracks each teen’s struggle to negotiate academics and arts, their relationships with their parents, budding romances, and rebellions both tentative and full-blown. In a culture in which insta-fame seems the norm, thanks to reality TV competitions and the internet, *Fame High* serves as a reminder that most show-biz careers are built on hard work and difficult lessons — with the added bonus of likeable, well-chosen subjects, all of whom happen to be easy to root for. (1:41) *Elmwood*. (Eddy)
The Hunt Mads Mikkelsen has the kind of face that is at once strikingly handsome and unconventional

enough to get him typecast in villain roles. Like so many great foreign-accented actors, he got his big international break playing a bad guy in a James Bond film — as groin-torturing gambler Le Chiffre in 2006 franchise revival *Casino Royale*. Currently, he’s creeping TV viewers out as a young Dr. Lecter on *Hannibal*. His ability to evoke both sympathy and a suspicion of otherness are particularly well deployed in Thomas Vinterberg’s very Danish *The Hunt*, which won Mikkelsen the Best Actor prize at Cannes last year. He plays Lucas, a lifelong small-town resident recently divorced from his son’s mother, and who currently works at the local kindergarten. One day one of his charges says something to the principal that suggests Lucas has exposed himself to her. Once the child’s misguided “confession” is made, Lucas’ boss immediately assumes the worst. She announces her assumptions at a parent-teachers meeting even before police can begin their investigation. By the time they have, the viral paranoia and suggestive “questioning” of other potential victims has created a full-on, massive pederasty scandal with no basis in truth whatsoever. *The Hunt* is a valuable depiction of child-abuse panic, in which there’s a collective jumping to drastic conclusions about one subject where everyone is judged guilty before being proven innocent. Its emotional engine is Lucas’ horror at the speed and extremity with which he’s ostracized by his own community — and its willingness to believe the worst about him on anecdotal evidence. Engrossing, nuanced, and twisty right up to the fade-out, *The Hunt* deftly questions one of our era’s defining public hysterias. (1:45) *Albany*, *Clay*, *Smith Rafael*. (Harvey)
Plimpton! Starring George Plimpton as Himself Tom Bean and Luke Poling’s *Plimpton!* Starring

George Plimpton as Himself, an affectionate portrait of the longtime Paris Review editor and “professional collector of experiences” who wrote books, articles, and made TV specials about his delight in being “the universal amateur.” His endeavors included playing football with the Detroit Lions, hockey with the Boston Bruins, and the triangle with the New York Philharmonic, among even more unusual pursuits. Some called him a dilettante (to his face while he was alive, and in this doc, too), but most of the friends, colleagues, and family members here recall Plimpton — born to an upper-crust New York family, he was friends with the Kennedys and worshipped Hemingway — as an irrepressible adventurer who more or less tailored a journalism career around his talents and personality. (1:29) *Roxie*. (Eddy)
Samurai Cop Terrible movies deserve restoration too! Such is the case with this under-the-radar 1989 direct-to-video atrocity whose slowly accumulated cult audience now has a newly restored print to watch in apt contexts like the Clay’s midnight series. It’s a martial arts movie shot in the US by an Iranian director (Amir Shervan), with at least one porn star (Krista Lane of such classics as *Fatal Erection*, *Days Gone Bi*, *Mammary Lane*, and *The Bitches of Westwood*) in the cast. Shervan also wrote the script, and to say the dialogue is a tad ESL would be a very kind way of putting it. Low-end *Miami Vice*-like duo Joe (Matt Hannon) and Frank (Mark Frazer) are cops on the trail of Japanese gangsters led by Mr. Fugiyama (Gerard Okamura), with Robert Z’Dar (from 1988’s *Manic Cop*) as their main enforcer. Joe acts like the sliciest swingin’ dick stud on the fern bar scene, his spray-tanned, long-feathered-hair vanity just partially excused when he takes

off his shirt to reveal Tarzan-worthy musculature. (Hitherto a film-crew carpenter, Hannon understandably never acted again.) Frank is, er, African American. (Black sidekicks never require much character definition in this sort of movie.) Between fight scenes that feature some of the most ludicrous martial-arts howls ever (personal favorite: “Wafu!”), we get numerous gratuitous soft core sex scenes that briefly provide a female full-frontal glimpse. Other highlights include the peppy aerobics-work-out synth score, an outrageously swishy “comedy gay” Costa Rican waiter, and the opening credit “Hollywood Royal Pictures presents.” You will laugh, you will cry (from the pain). While *Samurai Cop* will no doubt be an experience to remember watched on the big screen with an unruly crowd, you might also want to check out its DVD extras, the most memorable of which is an interview with today’s Z’Dar — a huge, burly actor now incongruously hair-dyed, rouge-painted and otherwise completely weird-looking. (1:36) *Clay*. (Harvey)
The To Do List Aubrey Plaza stars as a high school senior who embarks on a quest to become more sexually experienced before she goes to college. Bonus nostalgia alert: it’s set in 1993. (1:44) *Shattuck*.
The Wall The first morning of her vacation in the Austrian mountains, a never-named woman (Martina Gedeck of 2006’s *The Lives of Others*) realizes she’s suddenly, mysteriously been trapped behind a transparent, window-like wall that wraps through the wilderness. (Though she does spot an elderly couple at a neighboring cabin, they’re on the other side of the wall — and are so motionless they must be dead.) It quickly becomes clear that the only thing she can do is survive. Much of the film (adapted from Marlen Haushofer’s novel by director Julian Pölsler) is told in flashback, as a grimmer version of the woman writes down her story, remembering the previous months’ practical tasks — chiefly, caring for the cow, cats, and beloved dog that are her only companions — as well as her more existential reflections on solitude and what it means to (maybe) be the planet’s only living human. The “trapped behind a barrier” theme is a popular one lately (current TV show *Under the Dome* being one example), but stunning scenery and a riveting solo performance by Gedeck elevate this psychological thriller to unexpected heights. (1:48) *Sundance Kabuki*. (Eddy)
The Wolverine Eternal X-Man Hugh Jackman returns, this time bringing his abs n’ claws to Japan to battle evil samurai. (2:06) *Presidio*.

ONGOING

The Conjuring Irony can be so overrated. Paying tribute to those dead-serious ‘70s-era accounts of demonic possession — like 1973’s *The Exorcist*, which seemed all the scarier because it were based on supposedly real-life events — the sober *Conjuring* runs the risk of coming off as just more Catholic propaganda, as so many exorcism-is-the-cure creepers can be. But from the sound of the long-coming development of this project — producer Tony DeRosa-Grund had apparently been wanting to make the movie for more than a dozen years — 2004’s *Saw* and 2010’s *Insidious* director James Wan was merely applying the same careful dedication to this story’s unfolding as those that came before him, down to setting it in those groovy VW van-borne ‘70s that saw more families torn apart by politics and cultural change than those ever-symbolic demonic forces. This time, the narrative framework is built around the paranormal investigators, clairvoyant Lorraine Warren (Vera Farmiga) and demonologist Ed Warren (Patrick Wilson), rather than the victims: the sprawling Perron family, which includes five daughters all ripe for possession or haunting, it seems. The tale of two families opens with the Warrens hard at work on looking into creepy dolls and violent possessions, as Carolyn (Lili Taylor) and Roger Perron (Ron Livingston) move into a freezing old Victorian farmhouse. A very eerie basement is revealed, and hide-and-seek games become increasingly creepy, as Carolyn finds unexplained bruises on her body, one girl is tugged by the foot in the night, and another takes on a new invisible pal. The slow, scary build is the achievement here, with Wan admirably handling the flow of the scares, which go from no-budg effects and implied presences that rely on the viewer’s imagination, to turns of the screws that will have audiences jumping in their seats. Even better are the performances by *The Conjuring*’s dueling mothers, in the trenches of a genre that so often flirts with misogyny: each battling the specter of maternal filicide, Farmiga and Taylor infuse their parts with an empathetic warmth and wrenching intensity, turning this bewitched horror throwback into a kind of women’s story. (1:52) *1000 Van Ness*, *SF Center*. (Chun)
Only God Forgives Julian (Ryan Gosling) and

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—Lou Lumenick, *New York Post*

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—Joe Morgenstern, *The Wall Street Journal*

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—Claudia Puig, *USA Today*

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—Stephen Holden, *The New York Times*

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REP CLOCK

Schedules are for Wed/24-Tue/30 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Gloria** (Cassavetes, 1980), Wed, 7, and **Escape from New York** (Carpenter, 1981), Wed, 5, 9:20. San Francisco Jewish Film Festival, July 25-Aug 1. See www.sffjf.org for program information.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **The Hunt** (Vinterberg, 2012), call for dates and times. **The Look of Love** (Winterbottom, 2013), call for dates and times. **One Track Heart: The Story of Krishna Das** (Frindel, 2012), call for dates and times. **Rebels With a Cause** (Kelly, 2012), call for dates and times. **Storm Surfers 3D** (McMillan and Nelius, 2012), call for dates and times. **20 Feet From Stardom** (Neville, 2013), call for dates and times. **Dial M for Murder** (Hitchcock, 1954), Thu and Sun, 7 (also Sun, 4:15).

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. “Midnight Movies:” **Samurai Cop** (Sharvan, 1989), Fri, midnight; **The Rocky Horror Picture Show** (Sharman, 1975), Sat, midnight, with the Bawdy Caste performing live.

“FILM NIGHT IN THE PARK” This week: Creek Park, 400 Sir Francis Drake, San Anselmo; www.filmnight.org. Free (donations appreciated). **Moonrise Kingdom** (Anderson, 2012), Fri, 8; **The Road to El Dorado** (Bergeron, Finn, Paul, and Silverman, 2000), Sat, 8.

FIRST UNITARIAN UNIVERSALIST CHURCH 1187 Franklin, SF; www.laborfest.net. Donations accepted. FilmWorks United: International Working Class Film and Video Festival: **Roadmap to Apartheid** (Nogueira and Davidson, 2012), Thu, 7.

518 VALENCIA SF; www.laborfest.net. Donations accepted. FilmWorks United: International Working Class Film and Video Festival: •**The Machinist** (Majid and York, 2010), and **Bhopali** (Carlson, 2011), Fri, 7.

JACK LONDON SQUARE Market lawn, Harrison at Water, Oakl; www.jacklondonsquare.com. Free. **Brave** (Andrews, Chapman, and Purcell, 2012), Thu, sun-down.

MISSION CULTURAL CENTER FOR LATINO ARTS 2868 Mission, SF; www.laborfest.net. Donations accepted. FilmWorks United: International Working Class Film and Video Festival: **Dreamworks China** (Facchin and Fraceschini, 2012), with “**War in Paterson, the Strike that Changed the Labor Movement**” (Seidel, 2010), and “**A Witness to the Paterson Strike**” (Golzio), Sun, 7:30.

NEW PARKWAY 474 24th St, Oakl; www.thenewparkway.com. \$6. “SPECTRUMQueerMedia.com presents:” **Strange Frame: Love and Sax** (Hajim, 2012), Sun, 3.

NEW PEOPLE CINEMA 1746 Post, SF; www.jffsf.org. \$13. “J-Pop Summit Festival: Japan Film Festival of San Francisco,” new films and anime from Japan, July 27-Aug 4.



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NIMBY'S 8410 Amelia, Oakl; www.brainwashm.com. \$10. Brainwash Drive-In/Bike-In/Walk-In Festival, Fri-Sat, 9 (music at 8). All shows broadcast in FM stereo.

NINTH STREET INDEPENDENT FILM CENTER 145 Ninth St, SF; detourdance.com/TDFF. \$10-15 (two-day pass, \$25). detour dance presents: “Tiny Dance Film Festival,” short dance films from around the globe, Fri-Sat, 8.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. “A Call to Action: The Films of Raoul Walsh:” **They Died with Their Boots On** (1942), Wed, 7; **What Price Glory** (1926), Sat, 6. “Tales of Love: The Enchanted World of Jacques Demy:” **Lola** (1961), Thu, 7; **Bay of Angels** (1962), Fri, 7; **The Umbrellas of Cherbourg** (1964), Sat, 8:30. “Dark Nights: Simonon and Cinema:” **Monsieur Hire** (Leconte, 1989), Fri, 8-4:5; **The Bottom of the Bottle** (Hathaway, 1956), Sun, 7. “Castles in the Sky: Masterful Anime from Studio Ghibli:” **Princess Mononoke** (Miyazaki, 1997), Sun, 4:30.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **A Band Called Death** (Covino and Howlett, 2012), Thu, 7. **Big Star: Nothing Can Hurt Me** (DiNicola and Mori, 2012), Wed, 9; Thu, 9:15. **An Oversimplification of Her Beauty** (Nance, 2012), Wed-Thu, 7, 9:15. “This Must Be the Place: Post-Punk Tribes 1983-1990,” docs and oddities, Fri-Sun. Check website for full schedule. **Plimpton! Starring George Plimpton As Himself** (Bean and Poling, 2012), July 26-31, 6:45, 8:45.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. **Viola** (Piñeiro, 2012), with “**Muta**” (Martel, 2011), Thu and Sat, 7:30; Sun, 2. **SFBG**

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893. Theater closed for renovations until November 2013.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. (800) FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

1000 Van Ness 1000 Van Ness. (800) 231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.



Sundance Kabuki Cinema Post/Fillmore. 929-4650.

Vogue Sacramento/Presidio. 221-8183.

BAY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Magick Lantern 125 Park Place, Point Richmond. (510) 234-1404.

New Parkway 474 24th St, Oakl. (510) 658-7900.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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Billy (Tom Burke) are American brothers who run a Bangkok boxing club as a front for their real business of drug dealing. When the latter kills a young prostitute for kicks, then is killed himself, this instigates a chain reaction bloodbath of retribution slayings. Their primary orchestrators: police chief Chang (Vithaya Pansangarm), who always has a samurai-type sword beneath his shirt, pressed against his spine, and incongruously sings the most saccharine songs to his cop subordinates at karaoke; and Crystal (Kristin Scott Thomas, doing a sort of Kabuki Cruella de Vil), who flies in to avenge her son’s death. (When told he’d raped and slaughtered a 16-year-old girl, she shrugs “I’m sure he had his reasons.”) Notoriously loathed at Cannes, this second collaboration between director-scenarist Nicolas Winding Refn and star-producer Gosling certainly isn’t for those who found their 2011 *Drive*

insufferably pretentious and mannered. But that movie was downright gritty realism compared to this insanely stylized action abstraction, which blares its influences from Walter Hill and Michael Mann to Suzuki and Argento. The last-named particularly resonates in *Suspira*-level usage of garishly extreme lighting effects, much crazy wallpaper, and a great score by Cliff Martinez that duly references Goblin (among others). The performances push iconic-toughguy (and toughmutha) minimalism toward a breaking point; the ultraviolence renders a term like “gratuitous” superfluous. But there’s a macabre wit to all this shameless cineaste self-indulgence, and even haters won’t be able to deny that virtually every shot is knockout gorgeous. Haters gonna hate in the short term, but *God* is guaranteed a future of fervent cult adoration. (1:30) *Marina.* (Harvey) **SFBG**



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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352403-00. The following is doing business as JENNIFER CERCHIAI INTERIOR DESIGN. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 07/15/13. This statement was signed by Jennifer Cerchiai in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on July 15, 2013. L#00109; Publication: SF Bay Guardian. Dates: July 24, 31 and August 7, 14, 2013. FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0352396-00. The following is doing business as PIECES BY VIOLET. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Kate Louise Wilkinson in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on July 15, 2013. L#00107; Publication: SF Bay Guardian. Dates: July 24, 31 and August 7, 14, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0351847-00. The following is doing business as Apex Maintenance. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 6/17/13. This statement was signed by Wan Ying in CA. This statement was filed by Jeanette Yu, Deputy County Clerk, on June 17, 2013. L#00098; Publication: SF Bay Guardian. Dates: June 26 and July 3, 10, 17, 2013.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: July 17, 2013. To Whom It May Concern: The name of the applicant is: FUN TO STAY LESSEE, INC., OZUMO SF LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 166 The Embarcadero, San Francisco, CA 94105. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING PLACE, L#00108; Publication Date: July 24, 2013.

NOTICE OF PETITION TO ADMINISTER ESTATE OF: PHILOMENA RITA TIERNEY, CASE NUMBER: PES-13-296903. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of: PHILOMENA RITA TIERNEY. A Petition for Probate has been filed by: AINE DALTON in the Superior Court of California, County of San Francisco. The Petition for Probate requests that AINE DALTON be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estate under the Independent Administration of Estates Act. (This authority will allow the personal representative to take many actions without obtaining court approval. Before taking certain very important actions, however, the personal representative will be required to give notice to interested persons unless they have waived notice or consented to the

proposed action.) The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority. A hearing on the petition will be held in this court as follows: Date: August 21, 2013, Time: 9:00 A.M., Dept: PROBATE Room: 204 located at Superior Court of California, County of San Francisco, 400 McAllister Street, San Francisco, CA 94102. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within the later of either (1) four months from the date of the first issuance of letters to a general personal representative, as defined in section 58(b) of the California Probate Code or (2) 60 days from the date of mailing or personal delivery to you of a notice under section 9052 of the California Probate Code. Other California statutes and legal authority may affect your rights as a creditor. You may want to consult with an attorney knowledgeable in California law. You may examine the file kept by the court. If you are a person interested in the estate, you may file with the court a Request for Special Notice (form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk. Attorney for petitioner: HAROLD M. JAFFE, 3521 GRAND AVENUE, OAKLAND, CA 94610.

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Reet Messersmith, CASE NUMBER: PES_13_296893

To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of: Reet Messersmith. A Petition for Probate has been filed by: Romy Ruukel in the Superior Court of California, County of San Francisco. The Petition for Probate requests that Romy Ruukel be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estate under the Independent Administration of Estates Act. (This authority will allow the personal representative to take many actions without obtaining court approval. Before taking certain very important actions, however, the personal representative will be required to give notice to interested persons unless they have waived notice or consented to the proposed action.) The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority. A hearing on the petition will be held in this court as follows: Date: August 5, 2013, Time: 9:00am, Dept: Probate, Room: 204 located at Superior Court of California, County of San Francisco, 400 McAllister Street, San Francisco, CA 94102. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within the later of either (1) four months from the date of the first issuance of letters to a general personal representative, as defined in section 58(b) of the California Probate Code or (2) 60 days from the date of mailing or personal delivery to

you of a notice under section 9052 of the California Probate Code. Other California statutes and legal authority may affect your rights as a creditor. You may want to consult with an attorney knowledgeable in California law.

You may examine the file kept by the court. If you are a person interested in the estate, you may file with the court a Request for Special Notice (form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk.

Petitioner in Pro Per: Romy Ruukel, 785 Broadway #2, Somerville, MA 02144. Publication dates: July 17, 24, 31, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549573. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF CARL JAMES NORDSTROM for change of name. TO ALL INTERESTED PERSONS: Petitioner CARL JAMES NORDSTROM filed a petition with this court for a decree changing names as follows: Present Name: Carl James Nordstrom. Proposed Name: Carla Jacqueline Nordstrom. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 08/13/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 29, 2013. L#00104, Publication dates: July 10, 17, 24, 31, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549613. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF BOWON SU for change of name. TO ALL INTERESTED PERSONS: Petitioner BOWON SU filed a petition with this court for a decree changing names as follows: Present Name: Bowon Su. Proposed Name: Jenny Bowon Hong. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NO-TICE OF HEARING Date: 08/29/2013. Time: 9:00 AM, Room 514. Signed by Doald Sullivan, Presiding Judge of Superior Court on June 28, 2013. L#00105, Publication dates: July 10, 17, 24, 31, 2013.

SUMMONS CASE NUMBER: RG11597145, NOTICE TO DEFENDANTS: JOSEPH CERVETO; YOU ARE BEING SUED BY PLAINTIFF: ANNETTE LIANG. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: Superior Court of California, Alameda County, 1225 Fallon St. Oakland, CA 94612. The name, address, and telephone number of the plaintiff's attorney is: CJH & Associates, P.C., 1440 Broadway, Suite 1000, Oakland, CA, 94612, (510) 817-0808. Date: June 26, 2012 by Rosanne Case, Deputy Clerk. L#00110, Publication Dates: July 24, 31 and August 7, 14, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: July 15, 2013. To Whom It May Concern: The name of the applicant is: GILBERT S HOH, QUINN WONG. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1735 POLK ST, SAN FRANCISCO, CA 94109-3616. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00111; Publication Date: July 24, 31 and August 7, 2013.

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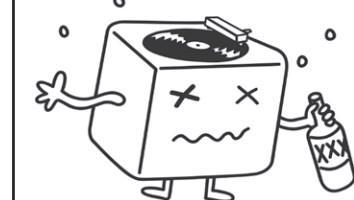
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